

64pp
Booklet

GEORGE BLAKE'S LEGACY



SONGS, TOASTS AND RECITATIONS
of a Hampshire Gardener
1829-1916

Collected by Dr. George B. Gardiner

TIM RADFORD

Revised and updated 64pp booklet



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GEORGE BLAKE'S LEGACY - Notes.

All the songs, tunes and recitations on this recording were collected from one singer and countryman, **Mr. George 'Crutie' Blake**. It is not known how he got his nickname of 'Crutie', nor its meaning. He was a gardener by trade.

Dr. George B. Gardiner collected Mr. Blake's repertoire in 1906-1907 with musical notation assistance from Southampton musician Mr. J.T. Guyer (L.R.A.M.), during Gardiner's journey of collecting folk songs in Hampshire and the South England from 1905-1909. All the songs were collected while Blake was in the later years of his life, residing with his children in the Southampton suburbs of St. Denys and Bitterne Park. However, he had spent most of his time living and working in The New Forest, in and around Lyndhurst. Gardiner collected 48 songs, one recitation and four toasts from Blake, some songs are complete, others are fragments, but tunes were notated for almost all of them. The dates of the actual collection are thought to be for the tunes and may not have always coincided with the same day as the text.

Who Was George Blake?

George Blake was the youngest of 10 children born to *Sarah and Edward Blake*, in Minstead Parish, Hampshire. Both his parents were born in Hampshire, *Edward* in 1780, (place unknown), and *Sarah* (maiden name Veal) in Minstead in 1787. They married in Minstead on 18th July 1809.

In the 1851 census, *Edward* is described as a pauper and former shoemaker who was deaf.

His wife and three of his sons, including *George*, were still living with him, as was a daughter- in-law and nephew. *Edward* and *Sarah* do not appear in any later census as they both died in the workhouse in 1858.

Until 1864 the Parish of Minstead included the village of Emery Down, where the family actually lived, although it is speculated that at that time they lived in the poorer northern village location of Newtown. When the Emery Down church was built that same year, some of the village became part of Lyndhurst parish.

From the earliest universal census information of 1841 and onwards and Minstead Church records, it was possible to glean the following information about the Blake family.

George Blake b. 1829, had nine elder siblings: *Rebecca Blake* b. and d. 1810, *William Blake* b. 1811, *John Blake* b.1813 (who later married *Lydia Knowlton* in 1837), *Elizabeth Blake* b. 1815, *Isabella Blake* b. 1821 (who possibly married a *Peckham*), *James Blake* b. 1820, *Edward Blake* b. and d. 1823, *Aaron Blake* b.1825 (he later married *Kate Seabright* in January 1858) and *Moses Blake* b. 1825. *Aaron* and *Moses* were possibly twins, these were apparently common names for twins at that time, although there is a little confusion regarding their recorded birth and baptism dates.

Moses Blake, who also contributed 17 songs to Dr. Gardiner, was the Sexton of Emery Down church from 1864 until his death in 1917 at age 92. There is a stone memorial to him on the back wall of the church and a wonderful picture of him in the Hampshire Record Office. It is thought that 2 of the songs were collected from *Moses'* wife *Elizabeth*, but she was dead when Gardiner was collecting, and examination of the manuscripts and original musical notation's clearly lists *Moses'* name.

Moses, toward the end of his life, lived in Merton Cottage, Silver Street, Emery Down, and although Sexton, worked most of his life as an agricultural labourer, but in 1851 was listed as a brick maker. *Moses* married *Elizabeth Groves* (1828 to 1882) on 2nd Sept. 1850 in Minstead, and they had 9 children of their own. Recently (Nov. 2009) I have seen pictures of the original Merton Cottage, which was thatched and attached to the next-door cottage (Honeysuckle). It would appear that *Moses* had Merton Cottage much altered over the years. First of all Honeysuckle was totally re-built by the owners in brick with a tile roof; *Moses* then built a similar extension attached to the side of Merton (i.e. brick & tile), before replacing the old thatch part with another brick & tile part and making it detached, thereby making the two adjacent cottages look very similar.

In August 1851 *George Blake* married *Maria* (*nee Mills*) from Emery Down b. 1831, d. 1903.

Through the censuses of 1851 to 1871 he lived and was employed as an agricultural labourer in or around Emery Down, exact location unknown. *Maria Mills* was the elder sister of the famous New Forest snake catcher *Harry/Henry "Brusher" Mills*, and they were both born in Emery Down.

In 1881 *George's* family were residing in a cottage on James' Hill, Emery Down - NOT in Portswood, Southampton as I have suggested before. His name is incorrectly listed in the 1881 Emery Down census

as "BAKE" not *Blake*. James' Hill is the small street running up the hill almost parallel with the road to Minstead from The New Forest Inn. Currently the street contains modern housing with a very "Private" sign at its entrance.

By 1891, they were still in the New Forest but living at Poor House Yard, Lyndhurst where he worked as a jobbing gardener, his wife as a charwoman, and daughter, *Alice*, as a laundress. Poor House Yard was not the local workhouse, but rather the cottages in the courtyard of what is now Yew Tree Manor on the Beaulieu Road. The New Forest Workhouse was in Ashurst, the next village northeast.

In 1901, he was still living in Lyndhurst with his wife and working as a gardener, but in a three-roomed cottage on Pikes Hill.

George and Maria had eight children in all, however some did not survive into adulthood.

The eldest, *Fanny* b. 1853, d. 1926, later married in 1873 *Henry Stansbridge* b. 1849, d. 1915.

Henry was another of Gardiner's singers who contributed ten songs. *Henry and Fanny* had five children: *William* b. 1874 in Lyndhurst, *Royal* b. 1875 in Lyndhurst, *Harry* b. 1879 in Totton, *Francis* b. 1884 in Totton and *Frank* b. 1888 in Lyndhurst. In 1911, the family lived at Clayton Cottage, Queens Road, Lyndhurst.

George and Maria's other children in age order were *Maria* b. 1856, *Anne* b. 1858, *George, Jr.* b. 1860 d. 1861, *Rose* b. 1861 d. 1862, *Edward* b. 1862 d. 1864, *Rose* b. 1864 and *Alice* b. 1871.

We also know from census information that there were at least two grandchildren living with *George* at different times: *Thomas Gray* b. 1886 in Totton and *Eva Maria Blake* b. 1890 in Lyndhurst.

We know from the original notations and manuscripts that *George* was living in St. Denys and Bitterne/Bitterne Park when Dr. Gardiner collected from him in 1906/7.

There is a distinct separation in the songs listed as to where they were collected; the early ones were in St. Denys, the later in Bitterne/Bitterne Park. This does, of course raise the question - where exactly WAS *George* living during this period.

Initial searches of the Kelly's Southampton Directories of around that time show an *Albert George Blake* living at 7, Aberdeen Road, St. Denys in 1907, and it was assumed by me that he was *George's* son. This is NOT the case. We now know that this *Albert George Blake* was a Railway Signaller who was born 1867 in Eastleigh.

In addition in the same directory there was also a Miss *Eliza Blake* living at 30, Priory Road, St. Denys, but she too is NOT a relation of *George*, being b. 1870 in Freemantle, Southampton and working in 1911 as a Railway Telegraph clerk.

There is a hand written note in the top right hand side of one of Gardiner's original notebooks: No.5 page 156, that has the address of "River View, Bitterne Pk., abt 2nd door" - and an arrow pointing to the name "*Mr. Cruty (George) Blake*." It was this information I used to look at the 1907 Kelly's Street Directory of Southampton, where I found the following: Living at 2, Lilac Cottages (later No. 15), Riverview Road, Bitterne Park, was - *Frank Augustus Hughes*, who was married in 1897 to *Maria nee Blake* (*George's* 2nd daughter).

Later this information was confirmed when we found on a Death Certificate that Lilac Cottages was where his daughter *Maria* reported *George Blake's* death from arteric sclerosis and myocardial degeneration at the age of 87 in October 1916.

According to the 1911 census, *George* is listed as living at Lilac Cottages with *Augustus* and *Maria* (and others, see later below) and *Augustus* was aged 39 (18 years *Maria's* junior) and he worked as a Ships Steward RN.

This then only raises questions about where was *George* in 1906?

Examination of the earlier Kelly's Directories showed that *Frank Augustus Hughes* also lived in 1902 at Fir Grove, St. Denys Road, and then from 1903 to at least 1905 at 143, Adelaide Road, St. Denys.

From this I would assume that when *George's* wife, *Maria Blake nee Mills* died in 1903, he went and lived with the *Hughes* Family. There he was in St. Denys in 1906 and then in Bitterne Park in 1907.

Maria Hughes nee Blake is an interesting subject in her own right, as *Augustus Hughes* was her second marriage. She was first married to *Frederick Charles Grey* (sic) b. 1857 in London, whom she married on 17th April 1880 at St. James Docks in Southampton. *Frederick* was then a Butcher in Totton and *Maria* was living at 8, Latimer Street, Southampton.

According to the 1881 census, the family was living in Gosport Street, Lymington and *Frederick* was a Journeyman Butcher. Also living with them at the time was 2 year-old *Harry Stansbridge* - nephew, who was the son of sister *Fanny Stansbridge nee Blake* and *Henry Stansbridge*.

I have seen no particulars of *Frederick Grey's* death or any reason why their marriage did not last.

At some point however they seem to have had 2 children: *Thomas Richard Gray* b. 1887 and in 1911 he was married and also living at Lilac Cottage, Bitterne Park and employed as a Ship Steward RM (Like *Augustus*) and *Florance* (sic) *Gray* b. 1896, single and living at Lilac Cottage in 1911. According to the 1911 census, *Maria and Augustus* had been married 13 years.

Examination of later Southampton Kelly's Directories show that *Maria Hughes* continued living at Lilac Cottage and ultimately 15, Riverview until at least 1935 when she was 80 years old.

It would be wonderful if we could discover any descendants of *George and Moses Blake* who may still be living in the New Forest area, but I fear that distance of both time and, in my own case miles, have made it impossible. However, I would love to hear from anyone who is reading this and knows any more about the *Blake* family or is connected to them.

The Songs and Recitations.

It would be nice to know if this collection represented *George's* total repertoire or if he sang other songs, including popular ones of the day. Perhaps he had songs in common with his brother *Moses*, who commented on at least one collected from *George* (see Young Taylor Huzza).

What did either the collector or the singer feel would be a valuable song to preserve? Compelling questions for any singer, since we don't know how either Gardiner or *Blake* chose the songs to be notated. Therefore, the selection process for the songs and recitations recorded here included choosing complete songs as well as a smattering of representative song tunes.

Some songs were omitted as they are fairly commonly found elsewhere and in the end, the actual space limits on the CD recording were another consideration.

I obtained copies of all the material collected from *George Blake* that is held at the Vaughan Williams Memorial Library at Cecil Sharp House in London, headquarters of The English Folk Dance and Song Society, where they are stored on microfilm, as well as the original notebooks, which are very fragile. My access to the actual notebooks has been very limited.

My other main source on the collection is the four books published by The EFDSS, written and edited by Frank Purslow, and copies of The Journal of The EFDSS. See the bibliography for more details.

It would seem that Dr. Gardiner had some of the songs from his notebooks typed up (he collected over 1,400 songs in five years), and they were then sent to Lucy Broadwood, who was at that time Secretary of The Folk Song Society. In other cases, Frank Purslow also typed some when he was working on the collection in the 1960s. It is these typed notes, with some handwritten documents and tunes that are microfilmed.

Some songs were collected from *Blake* as incomplete texts, and there are various reasons for this. At least one of Gardiner's notebooks, no.10, is missing and it would appear that the missing book contained some information relating to *George Blake*. When Mr. Guyer collected the tunes from *Blake*, he also occasionally wrote the text to the first verse with the music. In some cases, these are the only texts that exist for songs that Gardiner listed as being collected from *Blake*. We must therefore assume that the full texts are in the missing notebook.

It is also possible that Gardiner thought a particular song was so well known that he did not bother to collect all the text; however, this is purely speculation on my part. Of course there is always the distinct possibility that *Blake* could not remember any more than what was collected. There is certainly a note at the end of at least one partial text that says: "*The rest is wanting*."

We also have to presume that Purslow did no editing or improving when he transferred information from the notebooks.

When a singer today finds a partial text, a major decision needs to be made. Do you ignore the song? Is there enough merit in the song to make amendments or additions? If amendments are made, from where do you get the additional text?

These judgments had to be made several times for this recording and any amendments or additions are detailed in the notes associated with that particular song.

Why George Blake's Repertoire?

When my old mentor David Williams first introduced me to The Gardiner Collection it was in the form of the books edited by Frank Purslow. I excitedly began to pore over these, searching out songs and where they came from, as I knew many of the villages and towns intimately.

I was born in Totton on the edge of the New Forest and my parents were both Southampton born. The Radford and Humby families have been residents of Hampshire for many generations going back to at least the 1790's.

The New Forest was my playground as a child and youth, where I remember having to keep our garden gate firmly closed or the forest ponies would come in and eat my mother's flowers. My first job was a paper round in Woodlands by Bartley and I did my apprenticeship in the village of Ashurst. My friends and I from Testwood Youth Club would spend many of our waking hours walking or cycling in the Forest or visiting many of the country pubs hidden within its depths.

Dr. Gardiner only collected in a few places in the Forest: Marchwood and Dibden Purlieu, Bartley, Cadnam, Stoney Cross, Minstead, Ashurst, Lyndhurst and Emery Down. All of these places are within a six-mile radius of my birthplace. He discovered a number of very good singers from the area who I have become interested in over the years: Albert Doe and Fred Osman of Bartley, Frank Harrington of Canterton by Cadnam, The Kings of Clay Hill Lyndhurst and The Bull family of Marchwood and nearby Longdown.

However, I mainly focused on George Blake, because he was Forest born and was collected while living in Southampton, which makes him feel like a neighbour. Later I discovered that Gardiner also collected from his brother Moses and his son-in-law, Henry Stansbridge. It also transpired that Gardiner collected more songs from Blake than from any other singer over the total time of his collecting. This sparked my imagination.

I constructed a comprehensive list of all the Blake related songs, as published in the Purslow books, and made a half-hearted attempt to learn all of them. That was over 35 years ago! It has taken that time to really let this project ferment (thanks to Steve Jordan for helping with this) and this recording is the result of all those years of research, procrastination and angst!

Instrumental Music of the Song Tunes.

The reasoning behind adding instrumental music to the recording is three-fold. First to provide contrast to the sound of a single, singing voice. Second to provide a further understanding of the types of songs in George Blake's repertoire. And third, to give examples of some of the incomplete songs in the collection.

Where possible, the tune was played as transcribed from the singer. However, the musicians were given license to make the tunes interesting and entertaining. As with the songs, the choosing of keys was discretionary since there are no recorded examples of George Blake's singing voice. It was assumed that Mr. Guyer, when writing out the tunes, knew what he was doing. It must never be forgotten that this recording is fourth or fifth hand from the actual singer.

Every song has been through a process of collection and interpretation, transcription and possible re-scoring and then re-reading of the manuscript for recording. In addition, for the tunes, only one verse was initially collected, with little or no variants noted.

As with the songs, any changes or variants of the Instrumental pieces, as recorded here, are described with the notes for that particular song/tune. I would like to add here my thanks to Jan Elliott and Jeff Davis for their work in recording the nine tunes that I selected for them to play. The arrangements are largely their own, with suggestions by our producer Bonnie Milner and myself.

Hampshire, The New Forest And George Blake - A Perspective.

To understand the life that George Blake led, other than through his songs, an examination of England, and particularly the county of Hampshire, at his time is useful. To put the approximately one million acres of Hampshire into some perspective, the population in 1801 was 215,000, and this rose in the next 100 years to 797,600. As a proportion of England, with an area of 50.3 million sq. miles, in the same period the population went from 8.3 million to 30.5 million. At the last 2001 census, the population of Hampshire was 1.64 million, and the New Forest was 169,400.

In earlier days The New Forest was a poor community with very few major roads and little or no communication. Until 1851 it was an offence to hunt or kill any animals within the Forest, particularly the deer.

The Forest was controlled by the Crown with many of the jobs still dependent on being subservient to them or a local landowner, who may have also provided your "tied" housing that had no water or power, just large gardens that could not be fenced. Unless you were a freeholder, you had no vote in parliamentary or local elections until 1917 (although George's brother Moses went on the electoral roll in 1885).

The percentage of workers in agriculture was falling rapidly from 12% in 1851 to 3% in 1901. This can be mirrored in George's employment during that period. In many cases, all family members had to work to keep the family in house and home. Times were very hard and the ability to sing or make one's own entertainment must have been a very important part of life for both family and friends.

As for The New Forest itself: this unique expanse of heath and woodland is 145 sq. miles, the largest area of unenclosed land in southern Britain. William the Conqueror (1027 to 1087) created the "new" forest in 1079, and despite the name, it is one of the few primeval oak woods in England. It was the popular hunting ground of Norman Kings and in 1100 William II ('Rufus') was fatally wounded here in a hunting accident.

Until 1851 it was illegal to enclose any of the Forest, as this would not allow the free run of the deer. As a kind of compensation, commoners were allowed certain 'common' rights, including domestic horse and cattle grazing, wood collection, turf cutting and Pannage - grazing pigs during the acorn season.

After 1851, because the deer were too plentiful and were killing the trees, there was an aggressive regime of deer culling and tree planting that resulted in a varied and mixed woodland, including some Fir tree enclosures. The Forestry Commission controlled much of the Forest, with local governance by The Verderers, who administered the 'Vert' or land, and the Agisters, who administered the common animals.

However, the New Forest is not simply woodland, as there are acres of open heathland covered with gorse, heather and bracken. These are gentle rolling heaths sometimes called "purlieu", meaning outlying areas, very often where best to see the grazing ponies.

Today it is England's newest national park and is enjoyed by up to seven million visitors a year who share it with shaggy New Forest ponies unique to the area, plus over 1500 deer, which graze freely while remaining quite hidden. Currently there are some major changes afoot that not all the inhabitants are in agreement with. There is a programme to reestablish the old bogs and remove many of the large enclosures of fir trees, and replace them with the original broad leaf trees that were natural to the area and once used in the local ship building industry.

NOTES ON THE SONGS and TUNES.

1. YOUNG TAYLOR, HUZZA.

*Come all you young fellows that delights in a game
Come listen to these lines, which lately have been penned.
It's of two champions bold, fought for a sum of gold
In fair London town lived Young Taylor, Huzza
In fair London town lived Young Taylor, Huzza*

*The stage being built, the day being come
Each party true hearted and the battle went on.
For fifty score of guineas these two champions they did play.
And the cry was, "Robinson that he will win the day
And Young Taylor, Huzza: Young Taylor, Huzza.
Bold Robinson forever, and Young Taylor, Huzza."*

*Then up spoke young Taylor, "I'm just in my bloom,
I'm willing to fight thee from morning till noon."
Young Taylor on a sudden gave Robinson a blow
Saying, "I will be the champion where ever I do go."
And Young Taylor, Huzza: Young Taylor, Huzza.
Bold Robinson forever, and Young Taylor, Huzza.*

At the end of six rounds these two champions they did meet,
Being sadly wounded and their hearts being full of grief,
Bold Robinson he fell and expired with a groan,
The moment he died, Oh the battle it was won
And Young Taylor, Huzza: Young Taylor, Huzza.
Bold Robinson forever, and Young Taylor, Huzza.

So now to conclude, Young Taylor he has won.
A rich lady fell in love with him for what he had done.
And if he had recovered a grand wedding shall be seen.
But young Taylor he died at the end of day three.
The lady went in mourning for Taylor Huzza.
Bold Robinson forever, and Young Taylor, Huzza.

Gardiner mss. no. 299 from notebook no. 5 page 189 collected 24th May 1906 in St. Denys. This has a Roud Index no. 2411 and Gardiner did not collect another version of this song. There is a wonderful note in the Gardiner notebook regarding Blake's version, and it reads:

"Mr. Blake steadily sang - **Young Taylor, Who Saw!** His brother said this should be **Huzzar!**" -

Gardiner goes on to say: "It appears that the correct title is *Young Taylor, Huzza!*" This must have been Moses Blake correcting his brother, but there is no indication that he himself also sang the song.

There is a similar song in James Reeves book, *The Idiom of The People* on page 87 called "**Bold Robinson**" that was collected by Cecil Sharp in Chew Stoke, Somerset from William Stokes, with a different tune. Sharp collect two other fragments of the song also in Somerset. They are basically the same song, with a slightly different story. In Stokes song, Robinson fights Tiley and although Tiley wins, he also later dies.

There is also a very similar version collected by Alfred Williams from Jasper Price from South Cerney, Gloucestershire. A version of the broadside can also be found in *The Axon Ballads* no. 116 called "*Tyler and Robinson*" that mirrors the story in Blake's version, but has an extra third verse.

In his book "Room for Company" Roy Palmer says: In fact Robinson actually fought Tyler in 1856, resulting in a draw after sixteen rounds, or knockdowns, when the police broke it up, as boxing was illegal. Tyler died in 1858.

There has always been a tradition or story in my family that a very old relative of my father was a Prizefighter. My father dimly remembered hearing from the family when he was a child that the old man would soak his hands in brine to toughen them up!

2. 'Twas Over Hills.

*'Twas over hills, 'twas over dales, 'twas all through flowery valleys
Where my true love was kept from me, 'twas out of spite and malice.*

*I went unto her father's house to inquire for my true love
"She is not here" her father said "she's at her uncle's house abiding."*

*I went unto her uncle's house to inquire for my true love
She is not here I greatly fear she sets my heart a-beating.*

*My love she over heard my voice and looked out of her window
She said, "I'd be in your sweet company but locks and bolts do hinder me."*

*Some locks and bolts, some door he split, some bars he broke asunder,
"Since and I'd lose my own true love I'd die all in her chamber."*

*Her uncle over heard the noise and in the room did follow
He said "Young man you must quit this room or in your gore you shall wallow."*

*"No gore I have, no gore I fear, No gore I am in danger
Since and I'd lose my own true love I'd die all in her chamber."*

*I took my sword in my right hand my darling in the other
So, it's all young men that loves like me take one and fight the other.*

*'Twas over hills, 'twas over dales, 'twas all through flowery valleys
Where my true love was kept from me, 'twas out of spite and malice.*

Gardiner mss. no. 302 from notebook no. 5 page 195 collected on 24th May 1906 at St. Denys. It appears in Roud as no. 406, and there is a version in Purslow's *Foggy Dew* page 53 with the title of "*Locks and Bolts*" collected by Gardiner from Henry Purkiss (or Perkes) of Cadnam H1302 and James Brooman of Upper Farringdon H1274. Gardiner also collected it from Isaac Hobbs of Winchester H248.

Purslow says that "*none of this little known song are complete and that broadside versions are not entirely coherent*". One could argue with his comments and find Blake's version, sung here almost verbatim (except for a few small word substitutions to make it scan more easily), perfectly complete as a story, even though some versions do contain more of the story.

Before singing this version, George Maynard's version, with a little help from a recording by Martyn Wyndham-Read, was my personal singing choice.

3. THE ORANGE AND THE BLUE - Instrumental and OUR QUEEN - Toast.

*Green grows the laurel and so does the rue
How sorry was I when I parted from you
At our next meeting our joys we'll renew
We'll change the green willow from orange to blue.*

Gardiner mss. no. 337, However, the full text of this song seems to have been in missing notebook no. 10. This is a "Specimen verse" from Guyer's tune notebooks and was collected in Bitterne in November 1907. The Roud no. is 279, and Gardiner also collected another fragmented Hampshire version from James Channon of Ellisfield H952. It is a very widespread song, also found throughout North America, Scotland and Ireland as well as England, and has even been collected into the late 20th century.

There is a handwritten note on the manuscript music that says "White/Green Cockade." To my knowledge, these tunes have no relationship to Orange and Blue or Green Grows the Laurels, so I don't understand why the note appears or who wrote it.

OUR QUEEN - Toast.

*"May our present Queen be Hanged, Drawn and Quartered.
Hanged in diamonds, Drawn in her coach and Quartered in Heaven."*

It would seem that Gardiner did not limit himself to songs, as spattered throughout the collection are other little nuggets including Toasts. He collected four Toasts from George Blake, and they appear on the back cover of Gardiner's notebook no. 6, along with several toasts from other singers.

Not much more can be said of this other than it being a pretty typical piece of rural doggerel; however - George was of course referring to Queen Victoria, and I wonder what he would have said when the King who followed her came to the throne. It is relevant again today only because of our present Queen Elizabeth II.

4. **HERE'S ADIEU TO ALL JUDGES AND JURIES.**

*Here's adieu to all judges and juries,
Here's adieu to you bailiffs also.
Seven years you've parted me from my true love,
Seven years I'm transported you know.*

*Oh Polly I'm going for to leave you
For seven long years or more,
But the time it will seem but one moment
When I think on the girl I adore.*

*Going to some strange country don't grieve me
Nor leaving old England behind,
But it's all for the sake of my Polly
And my comrades I'm leaving behind.*

*How hard is my place of confinement
That keeps me from my heart's delight
Cold chains and cold irons around me
And a plank for my pillow at night.*

*Often times I have wished that some eagle
Would lend me her wings for to fly,
I would fly to the arms of my Polly
And on her sweet bosom I'll lie.*

*And if ever I return for the ocean
Store of riches I'll bring you my dear,
It's all for the sake of my Polly
I'll cross the salt sea without fear.*

*Here's adieu to all judges and juries,
Here's adieu to you bailiffs also,
Seven years you've parted me from my true love
Seven years I'm transported you know.*

Gardiner mss. no. 308 from notebook no. 6 page 23 collected on 30th May 1906 at St. Denys. The Roud index no. is 300, and this is the version found in Purslow's Constant Lovers page 39, but with a restoration of Blakes' original sequence of verses. Purslow thought the song may have originated in the early music halls, although it is from an early date.

There are many texts of this on broadsides, and I have previously recorded the song (on the re-issue of Folk Song of Hampshire), with the same words, but in different sequence, and to a different tune stolen from Martin Carthy, which I think came from Sussex.

This is a song about "Transportation", as is "**Adieu To Old England**", also on this recording. Transportation as a punishment started in the 17th century and was originally to North America, but that ceased in 1776 with the US becoming independent. Transportation to Australia began in 1787, and although it officially ended with the passing of the Penal Servitude Act of 1857, the last convicts were transported as late as 1868.

Therefore George Blake was living during a large part of this period and it must have been a factor in many countrymen's lives.

5. **THE BROKEN-DOWN GENTLEMAN.**

*When I was young and in my youth, 'bout twenty four years old,
I spent my time in vanity, along with a lady so bold.*

*I wore the ruffles all at my wrist, a cane all in my hand,
No farmer's son could with me compare, all over the nation so grand.*

*I kept a pack of hounds, my boys and servants to wait on me,
For I did intend my money to spend and that you may plainly see.*

*I kept a coach and six bay horses with hangers all round about,
With a golden tassel on each horse's head, just ready for me to ride out.*

*I steered my course to Epsom boys, horse racing for to see.
'Twas there I spend ten thousand pounds, all in the light of one day.*

*I steered my course back home again, my purse it did run small,
And I was a broken-down gentleman, and that was the worst of it all.*

*My Landlord he came for the rent, of bailiffs there came three.
They took away all that I had and swore that they would have me.*

*The rogues and thieves around me came, from them I could not run.
They took away my coach and six, and I was quite undone.*

*My wife she sorrowfully pitied my case, my children round me cried.
To think that now in jail I'll lie, until the day that I die. Until the day that I die.*

Gardiner mss. no. 310 from notebook no. 6 page 45 collected 6th June 1906 in Southampton (probably St. Denys). It appears in Roud as no. 383 and in Purslow's Wanton Seed on page 21. Blake's title was: "**When I Was Young in my Youthful Days.**"

This song is known in some collections as "Epsom Races", but according to Frank Purslow was not collected, although Alfred Williams found one in Buscot, (formally in Berkshire - now Oxfordshire) and Frank heard one himself in the same locality in the 1960's. Purslow goes on to say that the text is probably 18th century, but the tune is a century older. It has to be said however that Gardiner also collected the song in Hampshire from Henry Adams of Basingstoke H583 and George Hiscock of Minstead H658.

It would be interesting to know if the Georges Blake and Hiscock (aged 41 in 1908) knew each other, as they came from more or less the same place, but Blake was much older. This song has been in my repertoire for years and I have even recorded it elsewhere. However, it was not until recently I discovered it was NOT Blake's tune I had been using, but one collected by Bob Copper from George Attrill of Fiddleworth, Sussex!

My memory was of getting someone to play me the tune out of Wanton Seed, and using it, but that this was obviously not the case.

6. **ROSEMARY LANE. - Instrumental.**

*Once I was 'prenticed in Rosemary lane,
I gained the good will of my master and dame,
Till at length a young sailor came to our house to stay,
And that was the beginning of my misery.*

Gardiner mss. no. 330, however Frank Purslow notes; "No trace of a text in Gardiner's notebooks, maybe in the missing notebook no. 10. The above verse under Guyer's music mss." It does say that it was collected from Blake in the village of Bank (by Lyndhurst) on September 29th 1906, this being the same

date and place where songs were collected from both Blake and his son in law Henry Stansbridge. (See *The Jolly Highwayman* below). The Roud index no. is 269 and there is a version printed in Purslow's *Wanton Seed* page 99 (with a different tune) collected by the Hammond's from William Bartlett in Wimborne Union (workhouse), Dorset, in 1905.

Gardiner collected 4 other versions, 3 in Hampshire: Mr. Carter of Twyford H55, Mr. Chivers of Basingstoke H504 and Mrs. Bull of Marchwood H692, and one in Somerset. Judging by what can be found in Roud, this was a very popular song with 166 references. According to Malcolm Douglas "Other songs in this group include *Bell-Bottom Trousers*; *The Oak and the Ash*; and *Home Dearie Home*."

7. MY BONNY, BONNY BOY.

*I lov-ed a boy and a bonny bonny boy,
I loved him I vow and protest,
I loved him so well, there's no tongue can tell,
Till I built him a berth on my breast.*

*'Twas up the wild forest and through the green groves
Like one that was troubled in mind,
I hallooed, I whooped and I played* on my flute
But no bonny boy could I find.*

*I looked up high and I looked down low
The weather being wonderfully warm;
And who should I spy but my own bonny boy
Locked fast in another girl's arms.*

*He took me upon his assembled knees
And looked me quite hard in the face,
He gave unto me one sweet smile and a kiss
But his heart's in another girl's breast.*

*Now my bonny, bonny boy is across the salt seas
And I hope he will safely return;
But if he loves another girl better than me
Let him take her, and why should I mourn?*

*Now the girl that enjoys my own bonny boy,
She is not to be blamed, I am sure,
For many's the long night he hath robbed me of my rest
But he never shall do it no more.*

* "Blew" on microfilm typed copy, "Played" in Notebook

Gardiner mss. 309 from notebook no.6 page 25 collected 30th May 1906 in St. Denys. It appears in Roud as no. 293 and in Purslow's *Marrowbones* (First edition) page 57 and (second edition) page 70. Blake's title, as written in the Vaughan Williams Library microfilm, is "**My Bonnie, Bonnie Boy**".

It was also collected in Hampshire by Gardiner again from Messrs Hall H100 & Hiscock H659 (see other songs listed here) and the prolific Mrs. Goodyear H802 who lived in the wonderfully named home of Gobblehole, Nutley, a hamlet of Axford, near Basingstoke. This song is unmistakably linked to another song "*The Grey Hawk*", also Roud 293, and also collected by Gardiner in Hampshire.

Both songs were common across England, Scotland and North America, and it apparently appears as early as the 17th century as a broadside called "*Cupids's trappan*" or "*Up the Green Forest*". For further information see the excellent song notes in the back of the new edition of *Marrowbones* 2007 EFDSS. The composer Vaughan Williams also used a version of the musical theme in the Intermezzo of his *Folk Song Suite*.

8. JEALOUSY.

*In Reading town it was reported, a fair young damsel there did dwell
She by her servant man was courted, who loved her most exceeding well.*

*She loved him well, but at a distance she didn't seem so very fond,
He says, "My dear you have me slighted I think you love some other man."*

*"Or else my dear why don't we marry and then together end all strife
I'll work for you both late and early if you will be my loving wife."*

*"My dear you are too young to marry too young to enjoy a marriage bed
Besides my dear when once we're married Then all our joy and pleasure's fled."*

*'Twas near at hand was a ball of dancing this fair young damsel there did go
But soon her true lover followed after all for to prove her overthrow.*

*He saw her dancing with some other, oh, jealousy run in his mind,
For to destroy his own true lover, he gave her poison in a glass of wine.*

*She took it kind, but soon did alter, "Oh take me home my dear," said she
"That glass of wine which you just gave me, made me so ill as ill can be."*

*As they were a walking along together he unto his true love did say,
"That was a glass of poison I gave you and it soon will take your sweet life away."*

*"And I just after took another, oh, what a silly fool was I!"
In each other's arms they died together so all young men don't jealous be.*

Gardiner mss. 340 from notebook no. 12 page 91 collected in November 1907 in Southampton (actually - Bitterne Park). It appears in Roud as no. 218 and also Laws P30.

The song is more generally known as "*Oxford City*" or "*A Cup of Poison*" and according to the manuscript Blake's title was "*Oxford City*". There is a version in Purslow's *Constant Lovers* page 46 with the title of "**Jealousy**" that is an augmented version using Blake's 4 verses and 5 other verses collected by Gardiner from Henry Lee of Whitchurch - H353.

This is my first departure from a Blake text as it appears in the manuscripts - preferring to perform the augmented and published version of "**Jealousy**" simply because it is a complete version. Blake's only words are those in verses 6 through 9, which on their own make little sense; as Blake's tune is preferred, I decided to use the cobbled together text.

It should be noted that the song was collected from him later than most, in November 1907, and when he seemed less able to remember complete songs. In fact on this recording only two songs are used from that period of his life. (Also see the song *The Rocks of Scilly* below). He may have known a fuller version of *Oxford Town* earlier in his life, but that is purely speculation on my part.

The story of this song is very well known and exists across Great Britain and North America. Please also refer the notes for the song "**Maria**" contained below.

The song "**Jealousy**" was in my repertoire back in the early 1970's, and it was identified for possible inclusion on the Forest Tracks LP record *Folk Songs of Hampshire*. It was sung by me in a pre-recording Radio Solent special to promote the record, and once at The Fo'c'sle Folk Club in Southampton on a special residents night. However, on that night some of the words eluded me. Thinking the story was so well known to me, I sort of made it up as the song went along, only for the emcee John Paddy Brown to say afterwards that he thought it was "probably the worse folk song I have ever heard!"

Following that performance it got dropped - only to rise again!

9. **MY TRUE LOVE IS LOST - Instrumental.**

*My true love is lost and I cannot find her
I cannot think the reason why my love have changed her mind
I will go and search the shady groves by day and night
Till I find, till I find, till I find
Till I find out my own true love, my joy and heart's delight.*

Gardiner mss. no. 333 from original notebook 9, page 43, and collected on 22nd November 1906 in St. Denys. Only one verse was collected. The Roud number given is 587. Gardiner also collected the same song from Mr. Munday of Axford H968 and several other Hampshire singers. The Roud index number also includes songs that have a similar but different theme. Most of them are songs of a man being taken away from a woman, and that is the opposite sentiment to Blake's words above. Does gender matter?

Cecil Sharp collected similar songs in Somerset, and they too are catalogued with songs like: *Some Rival/Rifle Has Stolen My Love*, *The American's Have Stolen etc.* and even versions of *The Turtle Dove*, although he also collected "My True Love is Lost" from John Fox in Somerset.

Blake's tune sounds more akin to *The White Cockade* which starts: "They say my love has listed", which I also think of as a woman singing about a man taken from her.

10. **IN A BRITISH MAN O'WAR.**

*It was down in yonder meadows I carelessly did stray
There I beheld a lady fair with some young sailor gay.
He said, "My lovely Susan, I soon must leave the shore,
To cross the briny ocean in a British man of war."*

*Pretty Susan fell to weeping, "Young sailor," she did say,
"How can you be so venturesome to throw yourself away?
For it's when that I am twenty-one I shall receive my store;
Jolly sailor, do not venture on a British man of war."*

*"Oh, Susan, lovely Susan, the truth to you I'll tell,
The British flag insulted is, old England knows it well.
I may be crowned with laurels, so like a jolly tar,
I'll face the walls of China in a British man of war."*

*"Oh sailor, do not venture to face the proud Chinese
For they will prove as treacherous as any Portuguese,
And by some deadly dagger you may receive a scar,
So it's turn your inclination from a British man of war."*

*"Oh, Susan, lovely Susan, the time will quickly pass,
You come down to the ferry house to take a parting glass;
For my shipmates they are waiting to row me from the shore,
And it's for old England's glory in a British man of war."*

*The sailor took his handkerchief and cut it fair in two,
Saying "Susan, take one half from me, I'll do the same by you.
The bullets may surround me and cannons loudly roar,
I'll fight for fame and Susan in a British man of war."*

*Then a few more words together when her love let go her hand.
A jovial crew, they launched the boat and merrily went from land.
The sailor waved his handkerchief when far away from shore,
Pretty Susan blessed her sailor in a British man of war.*

Gardiner mss. no. 325 from original notebook no. 7 page 59 collected June 30th 1906 in St. Denys. It also appears in the Roud Index as no. 1533 and in Frank Purslow's *Wanton Seed* on page 58. Blake's own title for this song was "**Lovely Susan.**"

Gardiner said of this song and singer: "Although 78 years of age, Blake was a very fine and intelligent singer and this song is worth including if only for its tune which I find rather handsome."

According to Roud, it appears that Gardiner only collected one other version of the song in Hampshire, from Thomas Alderman of Winchester H200, but that version is "Young Susan's Adventures on Board a Man O'War", which continues on the plot of Blake's text where the female actually goes to sea to look for her lover.

The song seems to have been a very typical broadside ballad and there are many texts of both songs in Broadside in the Bodleian library. The tune, according to Purslow, "is a veritable patchwork of folk phrases". Please excuse the open "jingoism" within the song.

11. **UNDER A ROSE.**

*One Mid-summers morn, As I tripped through the grove
I met with young Phyllis the beauteous [sic] of love
Transported was young Phyllis As you might suppose
And he kissed her sweet lips 'twas under a rose.
- Under a rose, 'twas under a rose
- And he kissed her sweet lips 'twas under a rose.*

*She was the most beautifullest [sic] creature I've seen
She looked like some angel And dressed like some queen
She was dressed like a queen From her head to her toes
And he kissed her sweet lips, 'twas under a rose.
- Under a rose, etc.*

*She blushed with a smile, And looked with a frown,
Do you think that young Phyllis Was courted by a clown?
She's been courted by a squire, So yonder he goes
And he kissed her sweet lips, 'twas under a rose.
- Under a rose, etc.*

Gardiner mss. no. 304, from notebook no. 6 page 15 collected on 30th May 1906 at St. Denys. It has a Roud no. 17506 and seems to be unique to George Blake. It would appear from the manuscript that an alternative title could be "*Leman Day*". In addition there is a note from Frank Purslow that says the following: "This song is based on Thomas Arne's "Oops, neighbour, ne'er blush" from *Isaac Bickerstaff's* (operetta or stage piece) "*Love in a Village*" of 1762. Or else Arne took the traditional song and re-wrote it."

Of all the songs collected from Blake, this seems the most contrived and composed - Art Music instead of Traditional. However, judging by when Gardiner collected it, in the very early stages of their meetings, it must have been popular with George Blake.

12. **SIR HUGH - Instrumental.**

*She 'ticed him in with apples green, the next was a gay gold ring
And the next was a cherry as red as blood and she 'ticed the little boy in.*

*She laid him on a chair of gold, she fed him with sugar sweet,
She laid him on a table board and stuck him like a sheep.*

*'Twas down the dark lane, 'twas down the dark lane, Where his mother used to call
With her little rod under her apron to whip her little son for all.*

"Go home, go home, my mother dear and prepare for me a white sheet."

"Text apparently in missing notebook no. 10" - P.E.P. [Frank Purslow] Last Fragmentary verse in notebook no. 12 page 133.

Gardiner mss. no. 336, with music collected Nov. 1907 in "Southampton" (probably Bitterne). The Roud number is 73 and it is also Child Ballad 155. This has always been a controversial song and very old, and Blake's partial text contains elements similar to those generally associated with the song. Gardiner comments that Blake's tune is "distinct".

According to Roud, Gardiner collected only one other version in Hampshire, in Portsmouth, from a Mr. Pike H842, but according to Reeves in The Everlasting Circle page 244, from a Mr Pokset or Pikset - could this have been the same man?

13. I AM A SAILOR.

*I am a sailor, of whom I write and in the seas took great delight,
Two female sex I did beguile till at length by me they proved with child.*

*I promised I'd be true to both and bound them safe all with an oath
Saying I'd marry if I had but life, and one of them I made my wife.*

*The other she was left alone, she said "You false deluded man,
By me you've done a wicked thing,
You have brought me to some public shame."*

*Some public shame for to prevent into a silent wood she went
And soon she ended up the strife: she cut the tender thread of life.*

*She hung herself up to a tree, two men a-hunting did her see
Her flesh by birds was beastly tore,
Which grieved those young men's hearts full sore.*

*They took a knife and cut her down and in her bosom a note was found
This note was written out in large, "Bury me not I do you charge."*

*"But here on earth then let me lie that everyone that do pass by
They may by me a warning take and shun their jolly before it's too late."*

*"Since he is false, then I'll be just, for here on earth he shall have no rest."
When she said this it plagued him so and to the seas he was forced to go.*

*As he stood on the main-mast high a little boat he chanced to spy
He was thinking on that wicked deed which almost made his heart to bleed.*

*Then down on deck this young man goes and to the captain his mind disclosed
"Captain" he said, "stand in my defense or some evil spirit will fetch me hence."*

(The next verse is not from Blake)

*The spirit all on the deck did stand enquiring for this wicked young man
"That young man he died long ago he died for the loss and the love of you."*

*"Twas in Kilkenny this young man died, tis in Kilkenny his body lies
"Captain," she said, "now don't say so say so, for he is standing in your ship below."*

*"And if you stand in his defense a mighty storm I will send hence
Will cause you and your seamen to weep I'll have you all sleeping in the deep."*

*Then down from the deck our captain goes,
Brought up this young man to face his foes
She fixed her eyes on him so grim, which made him tremble on every limb.*

*"It was well known when I was a maid twas first by thee I was betrayed
I am a spirit sent for thou you deceived me once but I'll have thee now."*

*Now to protect both ship and men into the boat they forced him then
Which did our seamen much to admire
The boat sank down in a flame of fire.*

*Come all young men that to love belong since you have heard my mournful song
Whatever you do be true to one don't you delude poor woman wrong.*

Gardiner mss. no. 315 from notebook no. 6 page 79 collected on 18th June 1906 in Southampton. It appears in Roud as no. 568 and in Laws as P34A. There is also a version in Purslow's Wanton Seed on page 101 called "**The Sailor's Tragedy**" with a text, augmented with Blake's, and tune from S. Gregory of Beaminster, Dorset collected by the Hammonds. That is where my verse 11 originates.

Gardiner says of this song in his notes: "*Here's an excellent plot for a tragedy or tragic opera?*" In some collections it is also called "*The Dreadful Ghost*". The Hammonds collected three versions in Dorset, but this is the only version Gardiner collected in Hampshire. However the song seems also to have been very popular in Nova Scotia, Canada and Scotland, as several versions exist in the Fowke, Creighton and Greig-Duncan collections.

Versions of this song have also been recorded recently in North America, particularly by Tony Barrand and John Roberts, and also Debra Cowan. Blake's tune is, according to Purslow, clearly related to "*The Croppy Boy*", and the song is rare from the tradition (*not withstanding the facts above*) and that it is presumably of 17th century origin, although the collected texts seem to stem from 18th century broadsides.

14. LORD BATEMAN - Instrumental and MAY A TREE - Toast.

*Lord Bateman was a noble Lord
A noble Lord of high degree
He shipped himself on board a ship
Some foreign country he'd go and see.*

"The rest is wanting" - G.B.G.

Gardiner mss. no. 331 with no original notebook reference, however the music says - Collected 27th Sept. 1906 in Bank, Lyndhurst. One verse only collected. This is the same date and location as no. 335 - *The Jolly Highwayman*, and this could have been Henry Stansbridge's house (as is stated for that song). The Roud number is 40 and it is also Child Ballad 53, and the text of the single verse is much like the many other versions collected or in print, however the tune is, in Gardiner's own notes "distinct", which I take as being different from normal.

I would like to think that Blake knew more than was collected, even though it states - "*The rest is wanting.*" Gardiner did collect other versions in Portsmouth (Mr. Ansell) H850, Titchfield, (Mr. Burgess) H1025 and from Jess Cole, location unknown, H1288.

This is probably my favourite of all of Blake's tunes and I wish that a full text had been collected. I may in future use another text for this tune.

MAY A TREE - Toast.

*"May a Tree in full blossom never be blighted?
May a true hearted woman never be slighted?"*

Another of George's Toasts, again appearing on the back cover of notebook no. 6, that seems apt after the song - *I Am A Sailor* (above). Again - there is certainly no argument on my part about that sentiment.

15. **THE JOLLY HIGHWAYMAN.**

*It's of a Jolly Highwayman, likewise a noted rover
I drove my parents almost wild when I first went a roving.*

*I rob'ed lords, I rob'ed dukes in a very rakish manner
Not only to maintain myself likewise my aged mother.*

*The very first man that I did rob, it being a lord of honour
I was resolved the roads to go, not one could come a-near me.*

*"Deliver your money my lord," said I, "without any more desire,
For if you don't it's my delight some powder and shot to fire."*

*I put a pistol to his breast, which made him for to shiver
Ten hundred guineas all in bright gold to me he did deliver.*

*Besides a gold repeater watch to me he did surrender
I thought I had a noble prize to me he did deliver.*

The very next man that I did rob, was down in Commons garden, (* Covent?)
And not long after he was robbed, in Newgate I was fastened.*

*To hear the turnkeys, locks and bolts at six o'clock in the morning
So under the Newgate I must drop, so fair you well companions.*

It would seem, from a note in the manuscript, that Mr. Guyer did NOT collect this tune. Gardiner mss. no. 335, which maybe from a lost notebook no. 10, with a fragment in notebook no. 12 page 133. A version, as sung here, can be also be found in Purslow's Constant Lovers page 50, that is in main that collected from George Blake's son-in-law, Henry Stansbridge, from mss no. 414. It has a Roud no. 1553.

It would seem from the notes both Blake and Stansbridge were present on 23rd June 1906 when collected, as it states that Blake contributed the third verse. This was in the village of Bank; was this Stansbridge's house? Bank is just outside Lyndhurst to the southwest. The censuses show that Stansbridge lived at different times in Queens Road and on Pikes Hill in Lyndhurst, which is on the back road from Lyndhurst to Emery Down, and that he was a cowman and had five children with George's eldest daughter Fanny.

Gardiner published four verses with the tune in the Journal of The Folk Song Society, no.13, in 1909, again re-stating the collaboration and saying that the song is probably of Irish origin. It is also said in the Journal that one strain of the tune has perhaps been lost, as the second half is merely a repetition of the first. This is why the recorded version here is treated as eight verses rather than four.

The manuscript text does vary with that published in the Journal, and I have used the manuscript text.

16. **GEORGE BLAKE'S ALPHABET - Recitation.**

*A covetous man is never satisfied
Be wise and beware and of blotting take care
Command you may your mind from play
Duty, fear and love we owe to God above
Every plant and flower sets forth God's power
Fair words are often followed by foul deeds
Get what you get honestly and use with frugality
He is always poor who is never contented
It's an ill dog that don't deserve a crust
Judge not of things by their outward appearance*

*Kings are seldom happy
Learn to live as you would wish to die
Many thinks not of living till they're near dying
Never study to please others to ruin yourself
Opportunity lost can never be recalled
Provide against the worst and hope for the best
Quiet minded men have always peace within
Repentance comes too late when all is spent
Some go fine and brave only to play the knave
Those who do nothing will soon learn to do ill
Unite in doing good
Vice is always attended with sorrow
Wise men are scarce
Xenophon counted the wise men happy
Your delight and care should be to write fair
Zeal in a good cause have [sic] great applause.*

Collected June 1906 - St. Denys. This recitation has been assigned (by Frank Purslow) a Gardiner mss. no. 324 and appears in notebook no. 6 page 135. It has also been given a Roud Index no. 17824.

It seems a good idea to have a little example of old world country wisdom, coupled with a way to remember your alphabet, to lighten our thoughts and provide contrast.

The text is verbatim as from Blake, which I believe he either wrote himself, or it was passed on within the family, as it appears (to me) far too personal to have been learnt from anyone else! However, I have heard it said that it could have come from a Victorian school "reader", something you learnt to read at school that also set out good principles for life. We know nothing of George's schooling. However, later in George's life there was a school in Silver Street, Emery Down.

17. **FORTY LONG MILES - Instrumental.**

*Forty long miles I've travelled this day
A neat little cottage stood by the way
One that I never had saw before, before
One that I never had saw before.*

Gardiner mss. no. 298 from notebook no. 5 page 185 collected in May 1906 in St. Denys. It appears in Roud as no. 608.

I am not sure whether Blake knew complete versions of these songs or not. It is possible that the full texts are lost - notebook 10 is still missing; or it is possible that the collector Gardiner just decided not to write them all out in his notebook because they were widely known; I guess we will never know. Gardiner did collect this song elsewhere in Hampshire, from Mrs. Hall of Axford H996. The full version found in Purslow's Constant Lovers page 36 is from Mrs. Gulliver of Combe Florey, Somerset collected by The Hammonds. A fairly common song in England, found for example in Kitson and in many broadsides. There is even one collected in 1917 from William Walton of Adderbury, Oxfordshire by Janet Blunt. I share with Walton the privilege of being Squire of The Adderbury Morris Men in our pasts.

18. **MARIA.**

*'Twas through the groves as we were walking,
Through the groves close by a stream
To view those little lambs lie sporting
And the small birds sweetly sing.
- To view those little lambs lie sporting
- And the small birds sweetly sing.*

Although my name it is Maria,
This young man he is true I believe
He courted her both late & early,
Till her heart he hath ruined.
- He courted her both late & early,
- Till her heart he hath ruined.

'Twas through the groves as we were walking
Through the groves close by a town
All about love have we been talking,
He kindly asked her to sit down.
- All about love have we been talking,
- He kindly asked her to sit down.

He says, "Fair maid may I enjoy you?
One to you I will prove true
I hope the heavens may now destroy me,
If I ever prove false to you."
- I hope the heavens may now destroy me,
- If I ever prove false to you.

Now when he had his will and pleasure
This young man he went with a scorn
And never again did she behold him
Till her little babe was born.
- And never again did she behold him
- Till her little babe was born.

Nine long hours as she lay dying
And most bitterly did cry
She cried out, "my absent Billy
For your sake my dear I'll die."
- She cried out my absent Billy
- For your sake my dear I'll die.

"Oh, hush my babe, the cock is crowing
Daylight now is drawing near
To my grave I'm just now going
Shall I meet my false love there?"
- To my grave I'm just now going
- Shall I meet my false love there?

Gardiner mss. no. 314 from notebook no. 6 page 77 and the text was collected on 6th June 1906 at St. Denys, although it does say in the manuscript that the music was collected later on June 18th 1906.

Gardiner also collected a song called "Maria and William" from Mrs. King of Lyndhurst, H375 (notebook 7 page 97), only ten days after collecting from Blake. She only had two verses with little resemblance to Blake's, and with a different tune. This song has a Roud index no. 218 - however, I take issue with this. The Roud reference given is also that used for **Oxford City and Jealousy** (see above).

A version of the song was collected by The Hammonds from Mrs. Gulliver in April 1905 also called "William and Maria" that can be found in James Reeves book - The Everlasting Circle page 186. This version of the song has the same beginning as **Maria**, but the **Jealousy/Oxford City** ending.

The **Maria** as collected from Blake, as can be seen, has a totally different ending that does not include the "poisoning" as found in Oxford City, etc., even though she does finally die in the song. In consultation with Malcolm Douglas and Steve Gardham, we all agree that the song is a version of "**Down the Green Groves**", Roud 1478, and Steve is actively examining all songs of this ilk that are

incorrectly catalogued in Roud. This song was also collected from May Bradley by Fred Hamer, and was recorded by Fred Jordan.

It should also be noted that George Blake sang a version of **Oxford City** (see the song - **Jealousy** above), and it seems unlikely he thought of them as being the same song. It could also be speculated that this song was very important to George Blake, because his wife, his second daughter and a granddaughter all share the name **Maria**, and it was one of the earliest songs collected from him. I also spent a lot of time researching how to pronounce the name "**Maria**", and you can hear how when listening to the song.

I have also changed the sequence of the verses from that collected from Blake, who sang my second verse as his first verse. This sequence is much more in line with other versions of "**Down the Green Groves**" and makes more sense.

19. CHARLES DICKSON.

My name is Charles Dickson a blacksmith by my trade
In this little town I was born and I was bred
And from this little town to Belfast I did go
'Twas there I fell in love with young Sally Munro.

It's I unto this lassie kind letters I did send
It was by a comrade I thought he was my friend
Instead of him being a friend to me he proved to be a foe
For he never gave that letter to young Sally Munro.

About six months or better not a word could I hear
From that bonny lassie that I once loved so dear
'Twas on one Sunday evening down by Sandy Row
It was there I fell in love with young Sally Munro.

Then he said to her old mother, "pray be aware of he
For he has got a wife in his own counterie."
"Then," said her aged mother, "since I have found it so
You never shall enjoy my young Sally Munro."

Gardiner mss. no. 305 from notebook no. 6 page 17 collected on 30th May 1906 at St. Denys. This has a Roud no. 526 and a version also exists in Purslow's Foggy Dew page 82 with the name of "**Sally Munro**". Gardiner did not collect another Charles Dickson or Sally Munro.

This song in Foggy Dew is attributed to George Blake, which is true for the tune, but is in fact Blake's short four-verse version supplemented with a broadside to make the story complete. Gardiner actually published Blake's version - called "Charles Dickson", in the Journal of the English Folk Song Society in 1909, and it is these bare four verses above that are also my actual source for text and tune, ie, not from the manuscripts.

Much thought went into the wisdom of recording the full story, but it was decided just to go with what was collected from Blake, even though it gives a totally different perspective to the song and final story.

In Blake's truncated version Dickson finds Sally, falls in love, writes to her and a "friend" says he will deliver the letter and doesn't. He meets Sally again later, only to be told by her Mother, who hears from the "friend" he already has a wife, that he will never have her daughter - End of Story.

In the full broadside version the story is added to as they get married, go off to sea in a ship, Sally goes below, then the ship founders off the foggy Welsh coast and Sally is drowned and Charles is distraught, etc. etc..

The shorter version is preferred, because it's short, and it is as collected and one doesn't have to sing "Sally Munro" at the end of almost ALL the 14 verses.

20. **ATTENTION GIVE BOTH HIGH AND LOW - Instrumental.**

*Attention give both high and low, and quickly you shall hear
Of a virtuous damsel true and kind who dwelt in Leicestershire.
Her cheeks they like the roses were, in her face appeared a smile;
That maiden's name was "Lovely Jane, the Rose of Britain's Isle."*

*She was a farmer's daughter, her father's only joy;
And in her teens she fell in love with her father's apprentice boy.
Young Edward lived contented till her heart he did beguile;
"By all above" he cried, "I love the rose of Britain's Isle."*

*Then to ship young Edward went to sail across the main,
While Jane at home did weep and mourn, her bosom swollen with pain.
She dressed herself in man's attire, and in a little while
On board with Edward soon was shipped the "Rose of Britain's Isle."
They Married where the bells did ring, all villagers did smile
Saying, "Happy live young Edward with the rose of Britain's Isle."*

Gardiner mss. no. 321, from notebook no. 6 page 127 collected on June 18th 1906 in St. Denys. The Roud index no. is 1796 and this is a partial version of the song "**The Rose of Britain's Isle**". It also has a Laws Index no. of N16. It would appear that the song has only been collected 3 times in England: this version and one from Henry Burstow of Horsham, and another collected by the Hammond's in Taunton from Mrs. Rowsell (S72).

However, it does appear to have been very popular in Canada and Vermont with many versions in the Fowke, Creighton and Flanders collections. There are also many versions in the Broadside collections. I can remember it being recorded in the past by John Kirkpatrick & Sue Harris, and their version came from Nova Scotia.

21. **COLIN AND PHOEBE.**

*Well meet dearest Phoebe, Oh why in such haste?
The fields and the meadows all day I have chased
I search of a fair one, who does me disdain,
Who ought to reward me, for all my past pain.*

*"Go, go boldest Colin, how dare you be seen
With a virgin like me, who is scarcely sixteen!
To be seen all alone with a man, I'm afraid,
The World will soon call me, no longer a maid."*

*"Never mind what the World says, it'll all prove a lie
We're not all alone, here's a cottage hard by,
Let them judge by our actions, be cheerful my dear,
No harm is intended, to my Phoebe I'll swear."*

*"Say, say, boldest Colin, and say what you will
You may swear, lie and flatter, and prove your best skill
And before I will be conquered, I will let you to know,
That I will die a virgin, so I pray let me go."*

*"Come, come, dearest Phoebe, such thoughts I now have
I come here to see if tomorrow you'd wed
But since you so slighted me, I will bid you adieu,
And will go seek some other girl more kinder than you."*

*"Stay, stay dearest Colin, a few moments stay
I'll venture to wed, if you mean what you say.
Let tomorrow first come love, In church you shall find,
The girl you thought cruel, will always prove kind."*

Gardiner mss. no. 323 from notebook no. 6 page 131 collected 30th June 1906 at St. Denys and the Roud Index no. 512. George Blake only had 4 verses for this song, and because the Harry Cox version (my favourite singer of all time) was my previous preference, verses nos. 4 and 5 from his text are added to help the song make more sense and bring it in line with the many English broadsides and versions that exist; it is seldom found outside England.

The tune as collected from Blake is also more interesting, as it gives a dramatic long held series of notes, (a rallentando) and a pause in the third line that appeals to me. There are echoes of Pop Maynard's tune here (from Cophthorne, Sussex). Gardiner did not collect any other versions in Hampshire, but did find a fragment in Petworth. Sussex mss. no. 1366 from Chris Chalcraft in 1909, and only one version seems to have been collected in Dorset by the Hammonds.

22. **GEORGE COLLINS.**

*George Collins walked out one May morning
When May was all in bloom
'Twas there he beheld a pretty fair maid
She was washing her marble stone.*

*She whooped she holloed she highered her voice
And she held up her lilywhite hand.
"Come hither to me George Collins," she said,
"For your life shall not last you long."*

*He put his foot on the broad waterside
And over the lea sprung he
He embraced her around the middle so small
And kissed her red rosy cheeks.*

*George Collins rode home to his own father gate
And so loudly he did ring.
And who should come down but his own father dear
To let George Collins in.*

*"Come rise my dear father and let me in
Arise mother make me my bed,
All for to trouble my own sister dear
For a napkin to bind round my head."*

*"For if I chance to die this night
As I suppose I shall
Bury me under the marble stone
That is against fair Helen's wall."*

*Fair Helen doth sit in her room so fine
Working the silken skein.
Then she saw the finest corpse a coming
That ever the sun shone on.*

*She said unto her Irish maid,
"Whose corpse is this so fine?"
"It is George Collins's corpse a coming
That once was a true love of thine."*

*"You put him down my pretty fair maids
And open his coffin so fine.
That I may kiss his lilywhite cheek
For ten thousand times he has kissed mine."*

*"You go up stairs and fetch me the sheet
That's wove with the silver twine.
And hang that over George Collins's head
Tomorrow it shall hang over mine."*

*This news was carried to fair London town
And wrote on fair London's gate.
Six pretty fair maids died all of one night
And all for George Collins's sake.*

Gardiner mss. no. 327 with the text from two notebooks, verse 8 from notebook no. 12 page 114, noted in November 1907 at Bitterne Park, and the remainder from notebook no. 7 pages 66 and 67 noted on 17th July 1906 in St. Denys. The tune was collected 16th July 1906 also in St. Denys. The Roud Index no. is 147.

This is another song part published, tune and verse 1 appear in the Folk Song Society Journal no. 13 in 1909, along with 1 verse and tune collected the same day from Henry Stansbridge, Blake's son-in-law. The two tunes are very different. The version in found in The Penguin Book of English Folk Songs on page 44 (first edition), is supposed to be Stansbridge's, however this is not totally true. Only the first verse and tune is his, the rest is amalgamated from two others collected in 1906 by Gardiner from brothers Henry and Philip Gaylor of Minstead.

The story of this song can be found in two Child Ballads - the first half from "Clerk Colvill" - Child 42, and the second half from "Lady Alice" - Child 85. Although very rarely found in England it abounded in Hampshire; Gardiner collected five other versions of this song from a very small area in the New Forest, between Bartley, Minstead and Lyndhurst, all of which have incomplete verses three and/or four. For this recording Stansbridge's third verse is used, as Blake's did not make sense, and the last two lines of verse four are used from another Hampshire source, as they too are missing from Blake's.

It is interesting to me that two singers who knew each other very well did not share a common version of this song, or at least a tune, and that over a small area within the New Forest, no complete texts could be found. Could this be something that would happen nowadays with better communication?

Does it not also go to show how isolated villages were and how distances today are shorter than in the past due to our better roads and transport? There are echoes here for me of how some villagers in Flora Thompson's fictional village of Larkrise, Oxfordshire (really Juniper Hill), during the same period had heard about the towns of Oxford and Banbury, but had never been there, and they were only around 12 miles away!

I previously recorded a version of this song elsewhere using a tune collected from Enos White of Axford, Hampshire by Bob Copper in 1954, see his book Songs and Southern Breezes.

23. THE LOST LADY FOUND - Instrumental.

*'Twas down in a valley a young damsel did dwell.
She lived with her uncle, you all know full well,
'Twas down in the valley where violets so gay,
Three gypsies betrayed her and stole her away.*

Gardiner mss. no. 313, and there is a note by Frank Purslow that says: "This song as originally noted on June 6th 1906 and again on the above date (November 20th 1907). On neither occasion did Gardiner note a full text. The first verse is written out under Guyer's second music mss." Someone has also added a note on the music in different handwriting that says: "Modal". There is also a hand written note in the manuscripts that says: "Tune is a la Villikins."

I have not seen the original notebook records for this song, in the microfilm format we have two variants of the tune, but it is difficult to tell one from the other because of the way they are noted, i.e., The variant, overlaid on the first version, is shown on the original paper copy in "green ink", but this does not of course show on the microfilm!

Therefore we have tried to make the best sounding tune we could from all the information available. The Roud index no. is 901, and Gardiner collected 2 other versions in Hampshire, George Smith H464 and Isaac Hobbs H249 and 3 others in Sussex, Somerset and Wiltshire, so it was pretty wide spread even in a small area of England. In fact there are 100 references to the song in Roud, it being found many times throughout England and North America. It is also listed in Laws with a no. of Q31.

24. ADIEU TO OLD ENGLAND.

*Oh once I could ride in a coach,
Had horses to drag me about.
But now I'm confined in a gaol so strong
And I know not which way to get out.
Chorus
Here's adieu to old England, adieu
Here's adieu to ten thousand, that's more.
If the world had been ended whilst I had been young
My sorrows I ne'er should have known.*

*Oh once I could lie on a bed
That was made of the finest of down.
But now I am glad of a truss of green grass,
To keep my head from the cold ground.*

*Once I could eat of the bread
That was made from the finest of wheat.
But now I am glad with a knolly bread crust
I'm glad I can get it to eat.*

*Oh once I could drink of that wine
That was made from the finest of grapes,
But now I am glad with a clear water spring
I'm glad I can get it to drink.*

Gardiner mss. no. 306 from notebook no. 6 page 19 collected May 30th 1906 in St. Denys. Also it appears in Roud as no. 1703. Gardiner also collected it from Richard Hall of Itchen Abbas H97 and George Steel of Basingstoke H603. A fairly common song throughout England, mainly in the South, certainly appearing also in Baring-Gould and Sharp, but even as recently as 1968 it was collected from Gypsy Queen Carolyn Hughes by Peter Kennedy in Blandford Forum; and for many years the Harry Cox version was in my repertoire.

Another Transportation as Punishment song, see "Here's Adieu to All Judges and Juries" earlier on this recording. It should be stated that the authorities saw "transportation" as means of a deterrent against law breaking, and also to remove hardened criminals from society, but there were still 162,00 people transported to Australia alone over the period 1787 to 1857; and until the 1830's, if you escaped and got back from the Penal Colonies earlier than your sentence end, you were put to death!

25. THE ROCKS OF SCILLY.

*It's of a brisk young seaman bold that ploughed the raging main.
Come listen to my tragedy, while I relate the same.
It's pressed I was from my true love, She's the girl that I adore,
And sent I was to the raging seas, where the foaming billows roar.*

*We had not sailed a league on sail before a storm did rise,
May the Lord have mercy on our souls, so dismal was the skies.
Sometimes aloft, sometimes on deck and the other time below,
When the thoughts of my Polly love run in my mind when the foaming billows roar.*

*Our Captain being a valiant man he on the deck did stand,
"Here's a full reward of fifty pounds for the first that could see land."
Then up aloft our boatswain went on the main topsail so high,
He looked around on every side, neither land nor life could spy.*

*The very first time our ship she struck so loud against a rock,
May the Lord have mercy on our souls for the deep must be our lot.
And out of eight hundred seamen bold only four got safe on shore,
Our galliant [sic] ship to pieces went and she was never seen any more.*

*And when the news to Plymouth came, our galliant [sic] ship was lost,
Caused many a brisk young seaman bold for to lament her loss.
And Polly dear she must lament for the loss of her sweetheart,
"Twas the raging seas and the stormy winds caused my love and I to part.*

Gardiner mss. no. 344, and it would seem that the text for this song was collected on two separate occasions with very slight word changes, first In June 1906 in notebook no. 7 page 61 and then November 1907 in notebook No. 12 page 101. Blake's title in the manuscript of 1906 is "It's of a Brisk Young Seaman Bold"; only later is it called "The Rocks of Scilly".

However, it does say that Mr. J.F. Guyer collected the tune in November 1907. Roud has it listed as no. 388 in his index and a version collected by Gardiner from George Collier of Street, near Petersfield can be found in Purslow's Constant Lovers on page 87, Gardiner mss. no. H1135. The text and tune are different to Blake's. In fact Blake's tune is a version of the well-known tune: *Star of County Down* and its alternative titles, which Gardiner in his notes calls "The Marigold". Many singers have used this tune for many different songs all across England and even North America. The chosen text here is as collected in June 1906, mainly because George seemed to have fuller texts earlier in his life, even though he was 78 in 1906.

Frank Purslow states that although the Isles of Scilly are a notorious and dangerous spot for shipping, "Whether this ballad celebrates an actual occurrence (of a shipwreck) has never been discovered as far as I know."

I was recently asked whether it was possible for 800 sailors to have been drowned in one incident as stated here. I can only answer by pointing to the song "The Loss of The Ramillies" collected by Gardiner from Frederick White at Southampton workhouse in June 1906 - (H384). This tells a similar story of the loss of a ship off Plymouth.

The facts about this actual ship are interesting: The HMS Ramillies was built in 1664 and was originally called the HMS Royal Katherine, but renamed and refitted in 1702 as the 90 gun second rate ship of the line - HMS Ramillies. Following many engagements, including being Admiral Byng's flagship during the Seven Years War, she finally foundered and was wrecked off Bolt Head in Devon, with the loss of at least 700 men. In some versions of the story the losses were as high as 734; others give the number as 720.

I also heard recently about the HMS Victory (Not Nelson's Flagship, but an earlier vessel) that sunk with nearly 1000 on board. So the loss of 800 men is easily within the realms of possibility.

26. CHURCHES AND CHAPELS - *Toast* and A VIRGIN MOST PURE - *Instrumental*.

*"May Churches and Chapels be turned into Public Houses,
And the Parsons hung up for Signs."*

Another short piece of rural wit, that this time seems more pointed and barbed than the others. We don't know how religious George was, but he did have three carols in his repertoire and his elder brother was the Sexton of the church in Emery Down for over 50 years, and people were more church-going in those days, so who knows.

I recently heard from Bob Askew about the circumstances of the church being built in Emery Down in 1864. It seems that Admiral Boltbee, a major village benefactor, had the church built, at his own expense, because the parishioners when asked why they were not going to church regularly, answered: because it was too far to walk to the church in either Minstead (three miles) or Lyndhurst (one and a half miles).

A VIRGIN MOST PURE - *Instrumental*.

*The virgin most pure as the prophets do tell,
To bring forth our Saviour which hath lately befell,
To be our Redeemer from Bethlehem came,
Which we had him translated they were all of by name.*

*In Bethlehem's city
Where Joseph and Mary together was.....
.....
Augustus Caesar has commanded.....
... ..as he lay*

*And bade them be merry, set sorrow away
.....was born on that day.
Great numbers of angels assembling in the skies,
.....to our Heavenly King.*

Gardiner mss. no. 332 from Original notebook no. 9 page 41, and collected on 22nd November 1907 in St. Denys. The words above are as they are typed up on the microfilm copy - and as can be seen, they are fragmented and far from complete. The Roud index no. is 1378 and Gardiner collected one other version of this carol from Thomas Gillmore of Chalton H1362 in 1909.

This has the alternative title of "In Bethlehem City in Jewry", and it is also known as "A Virgin Unspotted"; and under all titles is very well known throughout England. There are even versions from North America, and many broadside texts also exist.

27. HARK, HARK LET US BEHOLD.

*Hark, hark, let us behold, the glorious birth of Christ.
Glad tidings we are told, to all our human race.
Lets us rejoice in Heaven, our Lord, to sing his praise with one accord,
To sing his praise with one accord.*

*This day, that blessed morn all angels do adore.
Our Saviour Christ was born, born of a virgin pure.
Born of a maid, a virgin pure, to save our souls from guilt secure,
To save our souls from guilt secure.*

*The moon that rules the night, the sun that guides the day,
The glittering stars of night, to all our human race.
Lets us rejoice in Heaven, our Lord, to sing his praise with one accord,
To sing his praise with one accord.*

Gardiner mss. no. 328 from notebook no. 7 page 93 collected on 17th July 1906 in St. Denys. It has a Roud no. 17508 and seems to be unique to George Blake, as it cannot be found listed anywhere else. This is one of the three carols in Blake's repertoire; see above.

As said previously, we do not know how religious George Blake was, but carols are often a genre outside the church, and during his times many more people went to church. It seems a good idea of including a joyous carol on this recording, and this one has all the trappings of the West Gallery: we can imagine it sung in parts by a choir with early instruments, including a serpent, piping away in the background.

The recorder arrangement (tenor and bass) was written by Jan Elliott - whom I thank.

28. **TO DRINK - Toast and DRINK OLD ENGLAND DRY.**

"No tongue can tell, No heart may think, how my Belly wants some Drink"

It seems appropriate to end with a call to the Pub.

So there's nothing more to add!

Or is there?

DRINK OLD ENGLAND DRY.



*Suppose we should meet the French or Dutch by the way,
We'd all hang together and show them British play,
We'd all hang together and we'd fight until we died,
Before the French would come and drink old England dry.*

Chorus:

*A dry, a dry, a dry my boys, a dry,
Before the French should come and drink old England dry.*

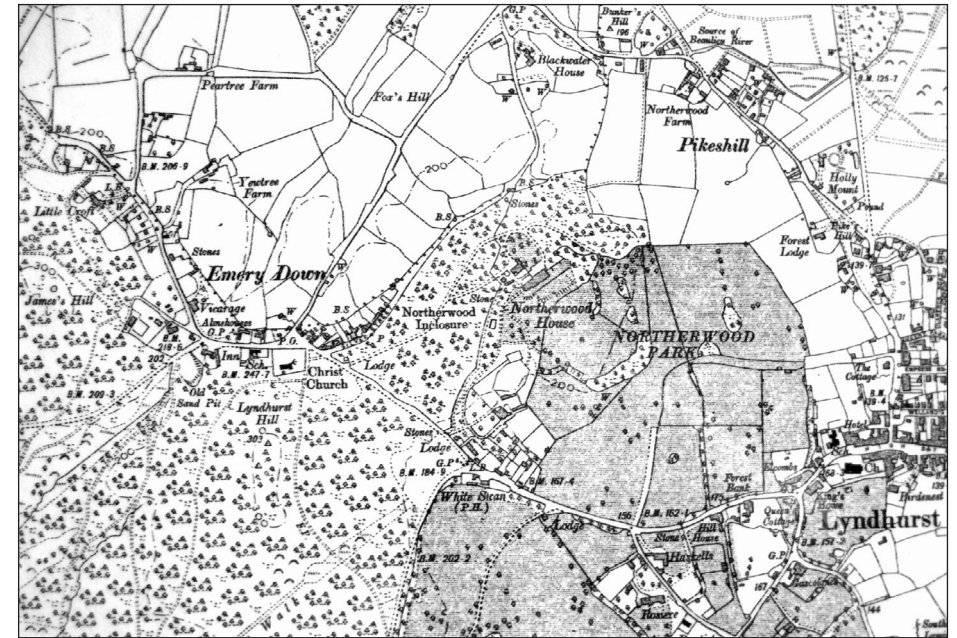
*The next was Lord Wellington of courage and renown,
He swore he had proved kind to his country and crown,
Our big guns shall rattle and our bullets quick shall fly,
Before the French shall come and drink old England dry.*

Chorus.

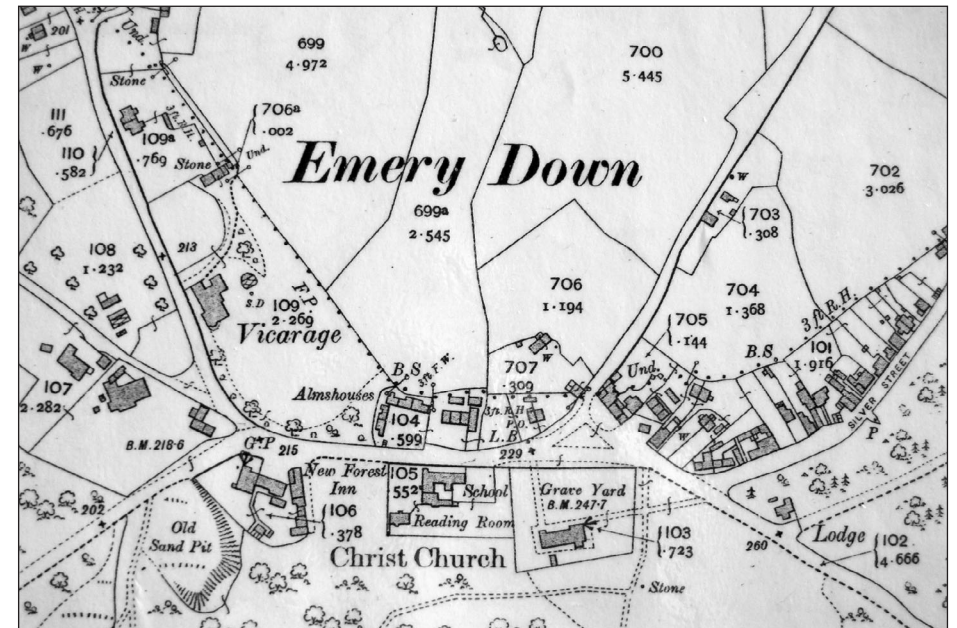
Gardiner mss. No. 329 collected on 16th July 1906, from notebook no. 7 page 95, however, Blake only had the 2 verses that don't include the normal starting verse i.e. "Come drink, my brave boys and ne'er give o'er", The song appears in Roud as no. 882.

Gardiner only collected Blake's version in Hampshire and this appears in Purslow's Foggy Dew page 24, where Blake's 2 verses are supplemented (and slightly amended) from a broadside from Summersides of Liverpool. The tune I sing here is very slightly different than that collected from Blake. I found it difficult to change from an older well known tune.

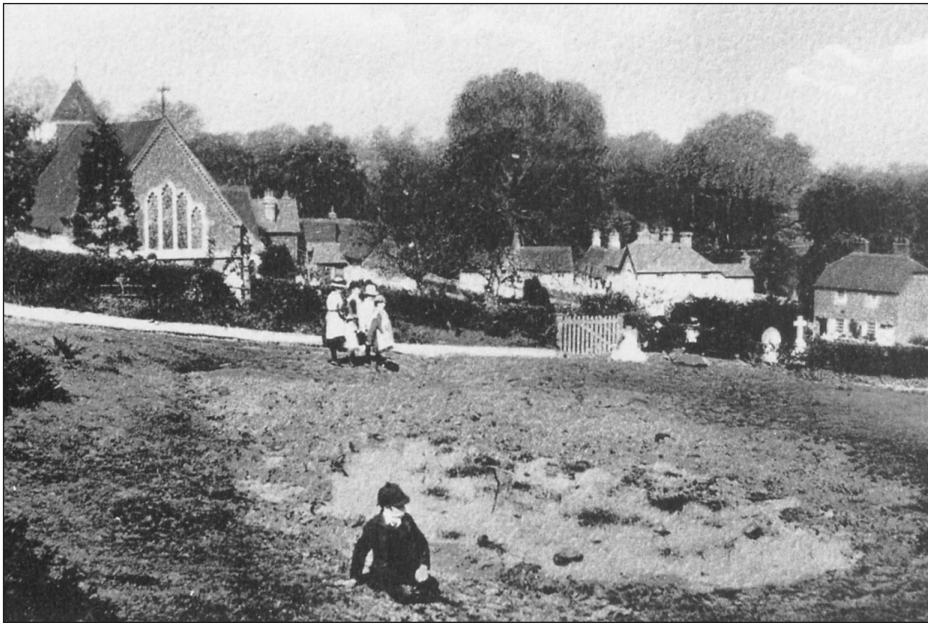
The song has been popular over the years and has been amended often to include the differing enemies of England as times have changed. Purslow thinks its origins are in the early 19th century, that would suggest it first involved the French. Even today it is sung every year by the Boggins at The Haxey Hood custom in Lincolnshire.



Emery Down area – Ordnance Survey Map 1908.



Emery Down – Ordnance Survey Map 1908.



Emery Down 1903. Looking west towards Christ Church. Church Cottages far right.



Emery Down 2008. Church Cottages centre of photograph. The road to Pike's Hill on right.



Emery Down c.1904. Looking east towards Swan Green. The road to Pike's Hill is on left.



Emery Down 2008. Looking west towards Christ Church. Silver Street on right.



COULD THIS BE A PHOTOGRAPH OF GEORGE BLAKE ?

In October 2011 Graham Broomfield, a distant member by marriage of the Blake family, gave a large archive of old family photographs to Emery Down's "How We Used To Live" local history society. A number have been identified as being of Moses and his family, including the photograph on page 36. There are a large number which show other family members which have not yet been identified. Amongst them is the above photograph. It is just possible that this is a photograph of George. The subject looks very much like Moses. George was younger than Moses and a very colourful character! He certainly looks like the George I have had in mind since I first became interested in him. Until I know otherwise I am happy to believe that this could be a photograph of George Blake. *Tim Radford.*

(Photograph courtesy of How We Used To Live. Copyright Graham Broomfield.)



Moses Blake, Sexton and Parish Clerk of Emery Down for over fifty years.

(Original Photograph in Emery Down Church. This photograph copyright Paul Trend.)



Silver Street, Emery Down c.1900. Moses lived with his family in Merton Cottage, the cob and thatched cottage second left. When the old cob cottage fell down a new brick wing was added by Moses to the brick cottage to become what is now Merton Cottage.

Court records have been discovered that show how different the lives of Moses and George were. Both were family men who supported themselves but it seems they had very different personalities.

Moses was very much a pillar of the community. As Sexton and Parish Clerk for over fifty years he was very involved in village life particularly when it revolved around the Church.

George seems to have been a total opposite. He enjoyed a drink and the pubs may have been where he was called upon to sing. On occasion he over imbibed and was arrested for being drunk and disorderly. George probably had a roguish charm. Despite finding himself in the dock several times he always had an excuse and on each occasion was sorry and promised that he would not drink again.

COURT CASES INVOLVING GEORGE BLAKE

Published in The Hampshire Advertiser

OCTOBER 12TH 1875 - AGED 46, FINED 5s AND 7s 6d COSTS

DRUNKENNESS.—George Blake pleaded guilty to being drunk at Lyndhurst, on the 12th October, and was fined 5s and the costs, 7s 6d, which he paid.

OCTOBER 7TH 1876 - AGED 47, FINED 2s 6d AND COSTS

THAT GLASS TOO MUCH.—George Blake, an elderly man, was summoned for being drunk and disorderly in Lyndhurst-street, on the 7th October, to which he pleaded guilty, saying that he went in to have a glass of beer, thinking it would do him good, but he had a glass too much, and having received an injury to his head it overcame him.—The bench asked if there was any complaint against the defendant, to which Mr. Superintendent Troke said he had been before convicted of drunkenness, and he had received many complaints of his conduct when drunk at Emery-down.—Defendant : Oh! yes. If there's a noise in Emery-down, and I am in bed and asleep, I am blamed for it.—The Chairman : Then I am afraid your character is not very good.—Defendant : No, sir.—The Chairman told Blake that if he did not give up drink he would find it very expensive.—Defendant said he would not drink for two years if the bench would look it over.—The Chairman told defendant the magistrates hoped he would keep sober, and they would let him off with a fine of 2s 6d and the costs.

?? ?? 1877 - AGED 48, FINED £1 AND 7s 6d COSTS, OR 21 DAYS IMPRISONMENT - HE PAID THE FINE.

DRUNK AND DISORDERLY.—George Blake, an elderly man, was summoned for being drunk and disorderly on the road leading from Lyndhurst to Emery-down, the information being laid by Police-sergeant Kennard.—Blake's defence was that he had been fourteen miles, that he had nothing to eat, and the three pints of beer he had overcame him.—The Chairman said he was sorry to say that drunkenness was on the increase at Lyndhurst, and there were constant complaints from ladies and others of the drunken men about on the roads. It must be stopped.—Sergeant Kennard said on this day a gentleman sent down to him and reported that he could not remain in his house because of the bad language of the defendant, who now said the drink always flew to his head, and he would not have more.—This was the defendant's second offence within twelve months, and the bench fined him £1 and the costs, 7s 6d or twenty-one days imprisonment.—Defendant paid the money and told the magistrates he was very much obliged to them.

FEBRUARY 14TH 1880 - AGED 51, FINED £1 AND 6s 6d COSTS, OR 14 DAYS IMPRISONMENT WITH HARD LABOUR - HIS WIFE PAID.

DRUNKENNESS.—George Blake, an elderly man, was summoned for being drunk and riotous in the street at Lyndhurst on the 14th February, to which he pleaded guilty, saying he was sorry, and he would not drink again.—Colonel Reynardson : And so you said last time, and when you came out of gaol you were found drunk in the streets.—Mr. Superintendent White said defendant had been to gaol in default of sureties to keep the peace towards his wife, and he had also been convicted of drunkenness.—Blake was fined £1 and the costs, 6s 6d, or fourteen days imprisonment with hard labour.—The wife of defendant paid the money.

OCTOBER 12TH 1886 - AGED 57, FINED 20s AND 7s COSTS

DRUNKENNESS.—George Blake, an elderly man, was summoned for being drunk and disorderly at Lyndhurst, on the 20th October, to which he pleaded guilty, saying he met with an accident some months since, and he hoped the bench would deal leniently with him.—The bench fined defendant 20s, and the costs, 7s, the Chairman recommending him to join the temperance movement.

?? 24TH 1894 - AGED 65, FINED 5s AND 9d COSTS, WHICH WAS PAID FOR HIM (BY WHOM?)

STAGGERING DRUNK.—George Blake, an elderly man, was summoned for being drunk and disorderly.—Police-sergeant Nunn deposed that on the 24th ultimo, about 10.15 p.m., he was on duty near the highway at Pikes-hill, Lyndhurst, and saw the defendant staggering drunk, and in coming round the corner he collided with another man, who said "I'm a policeman, Cruty, and I'm going to lock you up."—The Clerk : He ought to be summoned for that.—Witness : Defendant replied "You are no policeman; you leave me alone." Witness then turned his light on him, and said. "Now Blake, you get off home." His wife came back, and said. "Get on home, you old fool, or else you will be lying down and get smothered in dirt." After some time witness got him home, but not before he used more bad language.—Defendant said he had been at work nine hours and a-half, and a friend gave him a pint of beer, which was all he had, and he was not drunk.—In answer to the bench, Mr. Superintendent Payne said the defendant had been convicted before, and he was sorry to say this kind of thing was of nightly occurrence with him. He had himself cautioned the defendant, and had sent round to the landlords requesting them not to serve him at all. —Defendant : This will be the last time. —Mr. Payne : I have heard that before.—It seemed the last conviction against the defendant was in 1886, and Mr. Coxwell said then the bench could not take cognizance of it.—Defendant was fined 5s, and the costs, 9d, which was paid for him.



Policemen in Lyndhurst High Street keeping an eye on local Gypsy children c.1904.

Policemen were recruited from and lived locally and they would have known who all the local criminals were and where to find them. Their duties varied widely, from protecting public buildings to keeping the peace, dealing with drunks and looking out for vagrants, suspicious people and gypsies.

George seems to have been more willing to surrender to the temptation of drink than Moses. As can be seen opposite, George was arrested a number of times for being drunk and disorderly (intoxicated and uncooperative) and found himself up in front of the Magistrates.

There were plenty of places to get a drink in the area, amongst them The Waterloo Arms in Pikes Hill; The New Forest Inn, Emery Down; The Swan Inn at Swan Green; The Oak Inn, Bank and The Crown Hotel, The Stag Hotel, The Grand Hotel, The Fox & Hounds and The Mailman's Arms in Lyndhurst.

THE HAMPSHIRE TELEGRAPH, 14th NOVEMBER 1896

published these Home Office figures relating to drunkenness in Hampshire:-

Hampshire (County Council area) population, 352,817. The total number of persons convicted of drunkenness in 1895 was 1,039, of which 81 cases occurred on the Sabbath, between noon and midnight, and the remaining 958 at various other times.

The total number of convictions in 1894 was 909, of which 10 cases occurred on the Sabbath, and the remaining 899 at various other times.

The total number of licence holders convicted for permitting drunkenness on their premises, or for selling intoxicating liquor to drunken persons was 20 in 1895 and 20 in 1894.



Moses Blake in his Sexton's cassock. Christ Church, Emery Down. c.1864

(Photograph taken by Moses' son William. Courtesy of How We Used To Live. Copyright Graham Broomfield.)

Christ Church, Emery Down is a plain red brick building in 13th-century style. It was designed by William Butterfield, who was a prestigious architect of the 19th century, and consecrated in 1864. Construction costs were met by Admiral Frederick Moore Boulton, a significant Emery Down benefactor.

Moses was appointed as the first Sexton and Parish Clerk and he served the church in these capacities for more than fifty years. There is a memorial tablet recognising his long service inside the church. (Which can be seen in the Jane Blake photograph opposite.)

His daughter Jane never married and stayed at home to be Moses' housekeeper after his wife died.

Moses became less able to carry out all his duties in old age so Jane was appointed caretaker of Emery Down church in 1882.

She succeeded her father in the role of Parish Clerk and Sexton on his death at the age of 92 in 1917.

Jane carried out those duties for over 53 years, during much of which she was the only female Sexton in the country.



Moses' daughter, Miss Jane Blake, ringing the bell in the church. c.1932.

(Original Photograph in Emery Down Church.)

A Sexton

is a layman who works as primary caretaker of a religious building.

The duties of a Sexton are principally:

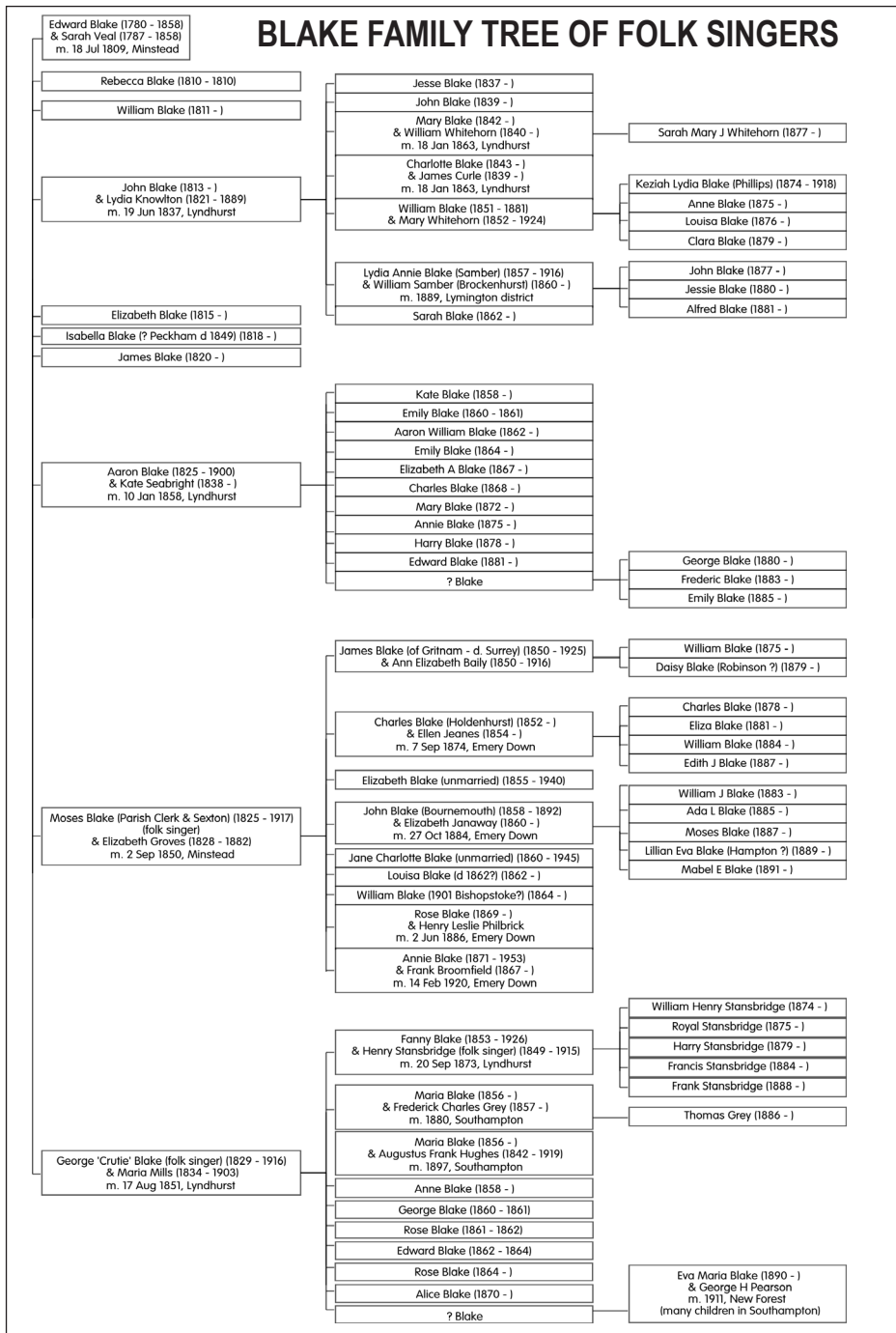
- To cleanse and keep the church thoroughly clean, and free from dust, to see that it is well aired and when needful, well warmed;
- To take proper charge of the vestments, and see that they are clean and comely;
 - To ring the bell for services;

- To dig the graves, open vaults for burials, and assist at the burying of the dead;
- and under the direction of the churchwardens, and as their assistant, to aid in preserving order in the church and the churchyard and preventing anything that might disturb the due and reverent worship of Almighty God.

Sextons believe strongly in the value, importance and sacredness of their office.



Christ Church, Emery Down c.1890.



CENSUS DATA FOR BLAKE FAMILY

	EDWARD BLAKE	MOSES BLAKE	GEORGE "Crutie" BLAKE	HENRY STANSBRIDGE
<i>Born</i>	1781	1825/27	1829	1849
<i>Where</i>	Hampshire unknown	Minstead	Minstead	Lyndhurst or Millbrook
1841 census				
<i>Occupation</i>	Shoemaker (60)	Ag. Lab. (16)	Scholar (12)	
<i>June 6 Lived</i>	Minstead (parish)	Minstead (parish)	Minstead (parish)	
1851 census				
<i>Occupation</i>	Pauper ex Shoemaker (deaf) (71)	Brickmaker (26)	Ag. Lab (23)	
<i>Mar.30 Lived</i>	Emery Down died 1858	Emery Down - with Edward with Wife & Child	Emery Down - with Edward (still Single) married 5/10/51	
1861 census				
<i>Occupation</i>	dead	Ag. Lab (36)	Ag. Lab (32)	
<i>Apr 7 Lived</i>		Emery Down own Cott	Emery Down own Cott (with family)	
1871 census				
<i>Occupation</i>	dead	Labourer (43) ?	Labourer (43)	
<i>Apr 2 Lived</i>		Emery Down	Emery Down	
1881 census				
<i>Occupation</i>	dead	Labourer (53)	Ag. Lab. (53)	Married (1873)
<i>Apr 3 Lived</i>		Emery Down	James Hill, E. Down	New Road, Eling
1891 census				
<i>Occupation</i>	dead	General Labourer (64)	Gardener (61)	Cowman/Ag.Lab (42)
<i>Apr 5 Lived</i>		Emery Down	Poorhouse Yard, Lynd. (Wife:Charwoman)	Pikes Hill (Wife:Laundress)
1901 census				
<i>Occupation</i>	dead	Sexton (73)	Jobbing Gardener (73)	Ag. Lab. (53)
<i>Mar 31 Lived</i>		Silver Street Emery. D.	Lynd.	Queens Rd, Lynd.
<i>Died</i>	1858 - Workhouse	1917 (92)	5th 10/1916 at 2. Lilac Cott., Riverview, Bitterne (87)	1915 (66)
<i>Collected from</i>	n/a	June 1906 (age 81)	May 06 to Nov 07 (age 78/9)	June & Sept 06 (age 55)
<i>Where</i>	n/a	Emery Down	St. Denys/Bitterne(Park) St. Denys (?) & Lilac Cott. B.Park	Lyndhurst/Bank Queens Road From notes
<i>No. of Songs</i>	n/a	17 (inc. 2 from Mrs. B?)	49	10
<i>Wife</i>	Sarah nee Veal (m. 1804) d.1858	Elizabeth nee Groves (m. 1850)	Maria nee Mills (m. 1851)	Fanny Blake (G.B Daughter)
<i>Born/where</i>	1789 Minstead	1827 Minstead, d.1889	1831 Lyndhurst	1853 Lyndhurst
<i>Children</i>	5	8	5	5
<i>Known Grandchildren</i>		1	2	

Data from Census returns. Emery Down was then in Minstead parish.



Cottages in Poor House Yard, Lyndhurst.



Poor House Yard, from Bolton's Bench, Lyndhurst.



Yew Tree House in Poor House Yard, Lyndhurst.



2 Lilac Cottages, Riverview, Bitterne Park.



143 Adelaide Road, St Denys, Southampton 2011.



Adelaide Road, St Denys, Southampton c.1900.



In November 2011 I paid my respects at the spot where George Blake is buried. As there is no stone I sang two of George's songs over the unmarked grave.

George Blake's grave had been recently discovered in Southampton Old Cemetery, in Hill Lane, Southampton, Hampshire.

The information in the register is:

Section A160 plot 142

burial 070805

Maria Blake 31 Jan 1903 age 70,
address Adelaide Road.

Burial 092932

George Blake 10 Oct 1916 age 87
address River View Road.

Burial 100983

Frank Augustus Hughes 29 Jul 1925 age 55
address 2 Lilac Cottages.

Moses Blake is buried in the churchyard of
Christ Church, Emery Down.

Henry Stansbridge is buried in Lyndhurst
Cemetery near Boltons Bench.



Christ Church, Emery Down 2008.



Christ Church, Emery Down 2008.

OTHER SONGS IN GEORGE BLAKE'S REPERTOIRE.

BARBARA ALLEN.



*In Redmore Town where I was born
The place where she was dwelling;
I chose her out my bride to be;
Her name was Barbara Allen.*

*I sent my servant maid one day
To the house where she was dwelling;
I says, "fair maid you must go with me,
If your name is Barbara Allen."*

*So slowly she put on her clothes,
So slowly she came by him,
And when she came to his bedside,
She says, "Young man, you are dying."*

*"Nothing but death lies in your face,
And death is calling on you."
Here's adieu, here's adieu to parents all,
And adieu to Barbara Allen.*

*As she was going up the street,
She heard the bells a-ringing;
And as they rang they seemed to say--
"Hard hearted Barbara Allen."*

*As she was going back the street,
And met his corpse agoing.
She says, "Fair maids pray put him down,
That I may look upon him."*

*The more she looked the more she laughed,
And the further she got from him,
And all her friends cried out for shame
Hard hearted Barbara Allen.*

*Mother Mother make up my bed,
Make it soft and narrow.
If my love die for me to-day,
I'll die for him tomorrow.*

*So this young man he died one day
And I will die tomorrow.
So this young man he died for love
And I will die for sorrow.*

Gardiner mss. no. 301, collected 24th May 1906 in notebook no.5, page 193. The song appears in Roud as no. 54 and it is also Child Ballad 84. This version also appears in Reeves's Everlasting Circle page 47, and it is one of the most widely known and recognized of the Child Ballads sung throughout the world. Gardiner collected 6 other versions in Hampshire.

BLACKBERRY FOLD.

As the squire and his sister was sitting in the hall,
And they were talking, they heard a maid call,
"Do you want any milk, fair Betsey [sic]," she said
"Oh yes," said the squire, "step in pretty maid,
Oh yes," said the squire, "step in pretty maid,
For you are the sweet creature I do so adore."

"Oh hold your tongue squire, and let me go free,
Don't make tricks and games of my poverty,
For there is ladies of honour more fitting for you,
Than me a poor milk-maid brought up to the cow."

A ring from his finger he instantly drew,
And right in the middle he broke it in two:
When half he gave her, I have been told,
And they went a-walking in Blackberry Fold.

"Let me have my will, fair Betsey," said he,
"A constant young squire I'll be to you still,
But if you deny me in this open field,
With my sword so swiftly I'll make you to yield."

With hugging and struggling poor Betsey got free,
And with a sweet weapon she pierced his body,
And with a sweet weapon she pierced him right through,
And home to her father like lightning she flew.

"Oh father, oh father, oh father," she cried,
"I wounded the squire, the squire," she said,
He grew on my body, and that very bold,
And I left him a-bleeding in Blackberry Fold."

A carriage was sent for, the squire brought home,
And likewise a doctor to heal up his wounds.
He dressed his wounds as he lay on the bed,
"Oh fetch me my Betsey, my Betsey," he said.

Poor Betsey was sent for with trembling did come
"You are the sweet creature that I do adore.
These wounds that you gave me was my own fault,
So don't my ruin remain in your thought."

The parson was sent for this couple to wed:
So well they enjoyed their marriage bed.
He made her his lady, he did her adore,
It's best to be a virgin if you are never so poor.

Gardiner mss. no. 297, No tune noted on 24th May 1906 in notebook no.5, page 183. A note on microfilm states that tune Blake used was *Banks of Sweet Dundee*. This appears to be the first song Gardiner collected from George Blake. The song appears in Roud as no. 559, and a version can be found in Purslow's *Foggy Dew* page 6, with a tune collected from Jacob Baker of Bere Regis by the Hammonds. Purslow also says the text is Blake's, augmented from a broadside.

A fairly common song including versions on broadsides and often sung to the "Villikins" tune, however it would appear Gardiner only collected one other fragment in Hampshire, from G. Cole H1290. This song has even been collected into the 1970s.

THE BOLD PRINCESS ROYAL.



On the fourteenth day of February we sailed from the land,
In the bold "Princess Royal" bound for Newfoundland,
We had forty bright seamen for our ship's company,
And so bold from the Eastward to the Westward bore we.
"and etc."

Note on manuscripts says: "This tune is distinct from Journal I.62 and 103 and from No. 16 of my 1905 songs." - I am assuming this is G.B.G. handwriting? - TR

Gardiner mss. no. 319 collected June 1906 in Notebook no.6, page 123 (Bitterne). The song appears in Roud as no. 528. Gardiner collected 3 other versions in Hampshire including that found in Purslow's *Marrowbones* (1965 version page 5, 2007 version page 6), which is from William Randall of Hursley H72, tune collected by Balfour Gardiner (NO relation to George Gardiner).

Mr. Randall was a blind retired sailor and there is a very interesting newspaper story in *The Hampshire Chronicle* on 20th February 1907 of Gardiner's experiences collecting from Randall, who appeared to be a very colourful character. There are 141 listings in Roud, which shows how popular the song was, with many versions existing throughout the country.

The note, to be found at the end of Blake's text, "and, etc." - suggests to me that Blake knew more of the song and the text was not collected at the time or later, unless it is in missing notebook no. 10. The tune should NOT be confused with that used for Morris dance, which is also called "Bold Nelson's Praise."

BOTANY BAY.



As we sailed down the river Clare on the 28th of May,
Every ship that we passed by I heard the sailors say,
"There goes a ship of clever young lads, I'm sorry for to say,
They've done some deed or other, they are bound for Botany Bay."

Gardiner mss no. 317 from notebook no. 6 page 83 collected on June 18th 1906 in St. Denys. The Roud index no. is 261. Guyer makes a note on the music to say that this tune is "Mixolydian", which means it has the same series of tones and semitones as the major scale, except the fifth (dominant) note is taken as the tonic or starting (beginning) pitch of the scale. It may also be considered a major scale with the leading tone moved down by a semitone.

The handwritten manuscript notes also say the title is "As we sailed down the river clear", and that is also the way the first line reads. It is only the typed up words, as they appear on microfilm, where the word "clear" is replaced by "Clare."

This is the only version collected by Gardiner, and the Hammonds in neighbouring Dorset collected none. However, there are nearly 200 versions listed in Roud, many in North America with the title of "The Boston Burgler/Strangler". Another "Transportation" song, and it would seem that any song where convicts were sent away to prison or transported, as in this song, is allocated this Roud number.

To further confuse matters, there is also a group of Australian songs with the same title but with a different Roud no. of 3267. The Laws index separates the Botany Bay songs with a no. of L16a, and the Boston Strangler songs with no. L16b.

There is a broadside copy of the song, containing almost verbatim Blake's verse as it's 5th verse, in the Harding Collection B11 (4372) at the Bodleian Library (online at: <http://www.bodleian.ox.ac.uk/ballads/>)

THE BROKEN TOKEN.



*As I walked out one summer's morning,
A fair young creature I chanced to spy;
I stepped up to her and did salute her,
And I said, "Young girl, can you fancy I?"*

*"You appears to be a man of honour,
Some man of honour you seems to be,
How can you 'pose on a poor, young woman,
Your servant-maid I'm not fit to be."*

*"If you aren't fitting to be my servant
I have a great regard for you;
I'll marry you and make you my lady,
And you shall have servants to wait on you."*

*When he found out his true love was loyal,
"It's a pity," said he, "true love should be crossed,
For I am thy young and single sailor,
Safe returned for to marry you."*

*"If you are my young and single sailor
Show me the token which I give to you;
For seven years makes an alteration,
Since my true love have been gone from me."*

*He put his hand into his pocket ---
His fingers being both long and small ---
He says, "Here's the ring that we broke between us."
Soon as she saw it, down did fall.*

*He took her up and soon embraced her,
And gave her kisses, one, two, three
Saying, "I am thy young and single sailor,
Safe returned for to marry thee."*

Gardiner mss. no. 312, collected 6th June 1906 in notebook no.6, page 48. The song appears in Roud as no. 264. It would seem that Blake's title for the song was, "**As I Walked Out One Summer's Morn**". This version also appears in Reeves's Everlasting Circle pages 64-65. Gardiner collected another version in Hampshire: only one verse and no tune, from James Lake of Dummer H476 and two other fragments

in Bath, Somerset. The song is fairly common around England under the title of "The Young and Single Sailor" or "A Fair Maid Walking All in Her Garden". There are 379 listings in Roud! My old friend Geoff Jerram, on Folk Songs From Hampshire, also on Forest Tracks, sings a version with similar words but different tune that is more akin to that from The Percy Grainger collection.

CREEPING JANE.



(Specimen Verse)

*She ran, till she came to the first mile post,
Poor Jane, she still was behind,
Then she kept creeping and creeping along,
And she bade them all not to mind.*

Gardiner mss. no. 341, collected in Nov 1907 in notebook no.12, page 93, probably in Bitterne. The words (*Specimen verse*) again suggest that Blake knew more of the song than that noted. The song appears in Roud as no. 1012. Gardiner collected only one other version in Hampshire, from Isaac Hobbes of Micheldever - H243. There is a version in Purslow's Wanton Seed page 29 that came from Sam Dawe of Beaminster, Dorset (D512) that is augmented with a broadside from printer Such. This version also exists in Reeves's Everlasting Circle page 76.

A reasonably well-known and widespread song that Purslow thinks is not much older than from the 1830s. The most popular version is that collected on phonograph by Percy Grainger from Joseph Taylor of Saxby, Lincolnshire.

THE CRUEL SHIP'S CARPENTER.

*In fair Warwick city in fair Warwickshire
A handsome young damsel oh!
Lived there A handsome young man courted her to be his dear
And he was by trade a Ship's Carpenter.*

*The king wanted seaman to go on the sea
Which caused this young damsel to sigh and to say,
"Oh William oh William, don't you go to sea,
Remember the vows that you made unto me."*

*One morning so early before it was day
He came to his Polly these words he did say,
"Oh Polly oh Polly, you must go with me
Before we are married, our friends for to see."*

*He led her through groves and valleys so steep
Which caused this young damsel to sigh and to weep,
"Oh William oh William you have led me astray
On purpose, my innocent life to betray."*

*"It's true it's true," then these words I did say
"For it's all this long night I've been digging your grave."
The grave laying open the spade standing by
Which caused this young damsel to sigh and to cry.*

"Oh William, oh William, you pardon my life,
I never will covet to be your wife.
I'll travel the country to set you quite free
Oh pardon, oh pardon my baby and me."

"No pardon no pardon, there's no time to stand,"
And with that he had a knife in his hand.
He stabbed her fair heart till the blood it did flow
And into the grave her fair body he threw.

He covered her up so safe and secure
Thinking no one would find her he was sure
He went on board to sail the world round
Before that this murder could ever be found.

One morning so early before it was day
The captain came up and these words he did say,
"There's a murder on board and it's lately been done
Our ship she's in mourning and cannot sail on."

Then up stepped one, "indeed it's not me."
Then up stepped another, the same he did say
Then up stepped young William to stamp and to swear,
"Indeed it's not me I vow and declare."

As he was returning from the captain with speed
He met his fair Polly, which made his heart bleed.
She stripped she tore him, she tore him in three,
Because he had murdered her baby and she.

"Tune: 'Villikins'" - G.G. Gardiner mss no. 343 collected in Nov 1907 in notebook no. 12, page 97, no music was collected, but note saying tune used was 'Villikins'. There is a clear note on this page that says, "Crutie" (Geo. Blake) 79, Bitterne, Southampton.

The song appears in Roud as no. 15. Gardiner collected 7 other versions of this song in Hampshire and one in Sussex. There are 362 entries for this song in the Roud index!

One of the other Hampshire versions is called "Pretty Polly" which Gardiner collected from Blake's older brother Moses Blake H272. Although only one verse and no tune came from Moses, this appears to be the only example of a song shared by the brothers. There is a version to be found in Purslow's Wanton Seed page 30 that is the tune from H698 Alfred Stride, Dibden and text from H712 George Baldwin, Titchborne.

Another great song that I wish George had another tune for; it would then deserve to be sung more.

THE FEMALE HIGHWAYMAN.



When I was young in my former days,
I dressed myself in a man's array
With a sword and pistol by my side,
To meet my true love away I ride.
I met him boldly on the plain,

I bid him boldly for to stand.
"Stand and deliver, Sir!" said I,
"Or by my pistol you shall die."

He delivered to me all the gold in store,
"But still," I said, "There's one thing more;
A diamond ring, I see you have,
And that's the only thing I crave."

"My darling ring a token is;
I'd lose my life that ring to save."
So she being gentle like a dove,
She rode away from her own true love.

As she was walking her garden one day,
Her true love by chance did come that way;
Seeing his watch hang by her clothes,
Which made him blush like any rose.

"Oh why do you blush at such a silly thing?
In vain I'll have your diamond ring.
You take your gold and watch again,
'Twas I that robbed you all on the plain."

"I only did it for to see
Whether you did love she or me.
I only did it for to try
See whether you did love she or I."

"The tune has a slight flavour of 'Wearing the Green'." - G.B.G.

Gardiner ms. No. 307, collected on 30th May 1906 in notebook no.6, page 21. The song appears in Roud as no. 7. There are two typed versions of this song on the microfilm; the second is called "Sovay." A version exists in Purslow's Wanton Seed page 42 that is an amalgamated version of songs collected in Dorset by Hammond. Gardiner collected another seven versions in Hampshire, from some of his most often collected and prolific singers, including Richard Hall H95 and Albert Doe H1335.

HENRY MARTIN.



It's of three brothers in merry Scotland,
In merry Scotland there were three,
And those three brothers cast lots for to see,
For to see, for to see,
To see which should rob the salt seas.

*This lot then fell on Henry Martin,
The youngest of those brothers three,
So he has turned robber all on the salt seas,
Salt seas, salt seas,
To maintain my two brothers and me.*

*He had not been sailing a long winter's night,
One cold winter's night before day,
Before he espied a rich merchant ship,
Merchant ship, merchant ship,
She came bearing straight down on that way.*

*"Who are you, who are you?" cried Henry Martin,
"Or how dare you come down so nigh?"
"I'm a rich merchant ship bound for old England,
England, England,
If you please will you let me pass by."*

*"Oh no, oh no," cried Henry Martin,
"Oh no, that never can be,
Since I have turned robber all on the salt seas,
Salt seas, salt seas,
To maintain my two brothers and me."*

*"Come lower your topsail, you aldermen bold,
Come lower them under my lea, [sic]
For I am resolved to board your good ship,
Good ship, good ship,
To maintain my two brothers and me."*

*Then broadside to broadside to battle they went,
For two or three hours or more,
Till at length Henry Martin gave her a death wound,
Death wound, death wound,
And down to the bottom went she.*

*Bad news, bad news to old England came,
Bad news I will tell it to you,
'Twas a rich merchant ship bound for old England,
England, England,
And most of her merry men were drowned.*

Gardiner mss. No. 342 collected in Nov 1907 in notebook no.12, page 95, probably in Bitterne.
The song appears in Roud as no. 104 and there are 201 listed references. It is also related to Child Ballads 167 (*Andrew Bartin*) and 250 (*Henry Martin*); these are two very similar stories.
Gardiner collected two other versions in Hampshire (H1093, William Bone & H1057, Mrs. Davy) and also one in Cornwall (C4, Mr. Rickard).
As can be seen by the number of occurrences in Roud, this is a very popular song, and was in fact one of the first folk songs I ever learned, from a Joan Baez recording!
If so many singers had not recorded this song in the past, I would have included as a song on this recording, but it will probably end up in my repertoire sometime in the future.

I'M A ROVER IN YORKSHIRE.



*I'm a rover in Yorkshire where I first took my rambling,
Being tired and weary I set myself down
At the foot of yonder mountain, there runs a clear fountain,
On bread and cold water myself to refresh.*

*It tasted more sweeter that the gold I had wasted,
It tasted more sweeter and gave more content;
Till the thoughts of my baby lamenting its father,
Which made me to say I'd go rambling no more.*

*Those words were composed by the thoughts of a rover,
He traveled more parts than Great Britain and Wales;
For he was so reduced, which caused great confusion,
And that was the reason of rambling I went.*

*The night then approaching through the woods I resolved,
Where the woodbine and ivy my bed for to be;
And as I lie sleeping I heard a voice saying,
"Come home to thy children, go rambling no more."*

*When I arrived, my wife stood surprised
To see such a stranger once more in her sight;
Where the children surrounded me with their prit-prattling stories,
With their prit-prattling stories drove all care away.*

*But now I am seated in my cottage completed,
Where woodbine and ivy grows over my door.
I am happy and contented as those that's got thousands;
Contented I'll be and go rambling no more.*

"Cf Kidsons 'Tr. Ts.' p. 155 - Tunes very similar. This is a fine variant." - G.B.G. (I assume 'Tr. Ts' = Traditional Tunes (Tim R.))

Gardiner mss. No. 316, collected 18th June 1906 in notebook no.6, page 81. The song appears in Roud as no. 1115, and is more commonly known as "**Spencer the Rover**." A version by that name can be found in Purslow's *Foggy Dew* page 85, where it is said to have come from Blake, augmented with words from David Marlow of Basingstoke H557 and a Such broadside.

However, according to the online VWML index this song was not collected from Marlow and H557 does not even exist in the Gardiner manuscripts. Gardiner did collect it from Messrs. Wigg of Preston Candover H741, Bowers of Titchfield H1023, Haynes of East Stratton H1217 and Chatt of Farnham, Surrey Sy1409. According to Purslow, Miss Ann Gilchrist says in the *Folk Song Society Journal*, "*this song is almost certainly the work of an Irishman, or at least someone familiar with the system of rhyming assonances frequently employed in Irish songs written in English.*" All I know is that the song is very popular throughout England and is best known by The Copper family.

JACK HALL.



(Specimen verse)

My name it is Jack Hall, chimly-sweep, chimly-sweep,
 My name it is Jack Hall, chimly-sweep,
 My name it is Jack Hall, I do love both great and small,
 My life must pay for all, when I die, when I die,
 My life must pay for all, when I die.

They tied me to a cart with a sad and broken heart,
 Saying the best of friends must part, so farewell, so, farewell,
 Saying the best of friends must part, so farewell.

"This is all that appears in the note-book" - F.E.P. [Frank Puslow]

Gardiner mss no. 345 collected in Nov 1907 in notebook no.12, page 113, probably in Bitterne. Again, there is a suggestion by the words (*Specimen verse*), that Blake knew more than was collected. The song appears in Roud as no. 369, and there is a version in Purslow's Constant Lovers page 42 that is Blake's tune and his two verses supplemented with other versions Gardiner and Hammond collected. Gardiner collected two other versions in Hampshire, from Charles Bull of Marchwood H686 and Mrs. Goodyear of Axford H772.

Variants of the tune are *Admiral Benbow* and *Capt. Kidd*. There are 70 references to the song in Roud.

OH DEAR HOW I LONG TO GET MARRIED.



I'm a damsel so blooming and gay,
 Who along with the females must mingle,
 It's a shocking bad thing lack-a-day
 When a maid is compelled to live single
 My age it's twenty-three,
 And of wedlock I fear I miscarry,
 Oh, pray, get a husband for me,
 For, Oh dear, how I long to get married.
 Chorus:-
 I'm tired of living alone, I'm tired of living alone.

I would make a most excellent wife,
 I would clean well the plates and the dishes.
 My husband I'd help into bed,
 Wash his shirt well and mend up his breeches.
 His breakfast up to his bedside every morning
 I speedily would carry,
 I'd help for to dress him besides,
 For, Oh dear, how I long to get married.

I would marry a tinker or sweep,
 A dustman, cobbler or tailor;
 A coal-heaver, butcher or baker,
 A farmer, soldier or sailor.
 If he'd never a shirt to his back,
 Or a nose to his face,
 I'd him carry,
 To church any day in a crack,
 For, Oh dear, how I long to get married

'Tis a shame for a maiden like me
 So long for a husband to tarry;
 No pleasure at all can I see,
 For, Oh dear, how I long to get married.

Gardiner mss. no. 303 collected 30th May 1906 in notebook no.5, page 197. The song appears in Roud as no. 1647. This version also appears in Purslow's Wanton Seed page 88, where he has augmented Blake's words with a verse from Williams's Folk Song of the Upper Thames.

Purslow describes the song as a typical comic song of the mid-19th century. This is the only version collected by Gardiner, but Hammond collected a version in Dorset from Mr. Russell of Upwey. Maybe I should have recorded this song as it is an example of a comic song within Blake's repertoire, but I personally do not like the song.

ON CHRISTMAS TIMES ALL CHRISTIANS SING.



On Christmas times all Christians sing,
 To hear what news those angels bring,
 News of great joy, news of great mirth,
 News of our merciful King's birth.

And why on earth shall men be sad,
 Since our Redeemer made us glad?
 From sin and death to set us free,
 All for to buy our liberty.

From out of darkness we have light,
 Which makes all angels sing this night;
 "Glory to God and peace to men,
 Both now and evermore, Amen."

A note on the manuscript says: "Mr. Jamieson of Melrose thinks this carol resembles the 'Sicilian Mariners Hymn'. In *The Study of National Music* (1866) p. 185, Carl Engel says that the Russian National Hymn, composed by Lvoff (sic), appears to have been suggested by the Sicilian Mariners Hymn. This carol is not in *Husk*." - G.B.G. [George B. Gardiner]

Gardiner mss. no. 311, collected 6th June 1906 in notebook No.6, page 47. This carol appears in Roud as no. 597, and this version is the only one collected by Gardiner. However, it seems to have been a popular carol throughout England and even Sharp collected it in Gloucestershire, see the EFDSS book "Still Growing" page 31 - (Roud, Upton & Taylor - 2003) "Husk" is either: Rare 1850's Christmas Carols by William Henry Husk, or his Songs of the Nativity - 1868.

THE RAMBLING SAILOR.



(*Specimen verse)

*I am a sailor stout and bold, long time I've ploughed the ocean,
I've fought for my King and country too, for honour and promotion,
I said, "Brother sailors, I'll bid you adieu. I'll go to the seas no more along with you,
But I'll travel the country through and through and still be a rambling sailor."*

"This verse under Guyer's music mss., There is no trace of text in the notebooks, though it may be in the missing no. 10." - F.E.P. [Frank Purslow] On a separate handwritten page it says: "This tune, which is partly Dorian, is distinct from Christie II. 222. It is similar to 'S. of the West' No. 87 to 'Somerset Ss.' No. 80, to Journal III p 108 and to Nos. 413, 57, 213"

Gardiner mss. no. 338 collected in Nov 1907, possibly in missing notebook 10 - see above, in Southampton, probably Bitterne. The song appears in Roud as no. 518 and there are 95 listings from all over the English- speaking world.

Gardiner collected 3 other versions of this song in Hampshire, and also one of *The Rambling Soldier* (From George Digweed of Micheldever H216 - this appears in Purslow's Marrowbones - new edition 2007 page 84). I have always had a wish to sing this particular song from Digweed because many years ago I worked with his grandson, and to my shame I did not then try to find out more about the old man, who it would appear from correspondence between Gardiner and Henry Hammond, was quite a character. The Roud no. for *The Rambling Soldier* is 21266.

A *Rambling Sailor* version can be found in Reeves's Everlasting Circle page 216 that was collected in Devon by Baring-Gould.

SWEEP CHIMNEY SWEEP.



*"Sweep! Chimney sweep!" is the common cry we keep,
If you will but rightly understand me,
Although my face is black I can give so good a smack,
And there's no-o-o-o-o-o-o-o-o-o-o-o-o-one,
And there's no-one shall go behind me.*

"The rest is wanting" - G.B.G.

Gardiner mss no. 334, collected 22nd Nov 1906 in notebook no.9, page 45 in Southampton, probably Bitterne. The song appears in Roud as no. 1217, and Gardiner collected only one other version in Hampshire (Mr. Saunders H1301, location unknown); however, the song is most commonly known from the Copper Family of Rottingdean, Sussex.

THE SWEET PRIMEROSSES.



*As I walked out one midsummer's morning
To view the fields and to take the air,
'Twas down by the banks of the sweet primroses [sic]
There I beheld a most lovely fair.*

*With three long steps I stepped up to her,
Not knowing her as she passed me by,
I stepped up to her thinking to view her,
She appeared to me like some virgin bride.*

*I said, "Fair maid, where are you going,
And what's the occasion for all your grief?
I'll make you as happy as any Lady,
If you will but grant me some relief."*

*"Stand off, stand off, you are deceitful,
You've been a false, deluding man,
'Tis you that have caused my poor heart to wander,
To give me comfort is all in vain."*

*Now I'll go down to some lonesome valley
Where no man on earth shall ever me find,
Where the pretty little small birds do change their voices,
And every moment blows blusterous wind.*

"The above text is apparently in the missing note-book no. 10" - F.E.P. [This appears to be typed on a different typewriter than the song text. - T.R.]

Gardiner mss no. 339 collected in Nov 1907 in probably Bitterne; however, there is no notebook reference, see above. The song appears in Roud as no. 586. Gardiner collected 5 other versions of this song in Hampshire and one appears in Purslow's Constant Lovers (1972) page 5 collected from Mr. Carter of Twyford H51, whose words are almost identical to Blake's above. This leads me to wonder if the so called Blake words above are really a broadside, typed up later, i.e. no words were actually collected from Blake. However, one major difference is the spelling of "Primroses" here, as opposed to "Prinroses" in most other versions.

Purslow states that there are no versions in Hammond because as Henry Hammond put it: "(Primroses)...were so numerous we did not stop to gather any." This song has proved to be very popular, long lasting and found often, and is probably best known by the Copper Family. There are 166 listings in Roud.

One has to assume that this tune was what Blake used to sing "**Young Men and Maidens**", also found in this compilation.

THERE GOES A MAN JUST GONE ALONG.



*There goes a man just gone along
He's gone to the prison that is built so strong,
He's gone to the prison that is built so strong,
And so boldly they leads him along.
Chorus:-
Whack, fol lol liddle lol le day,
Whack, fol le dol lol liddle lol le day.*

*And when they came to the prison door,
How they began to laugh and stare,
How they began to laugh and stare,
The prisoners all round him, I declare.*

*The very next day the turnkeys say,
"Oh come young man you come this way,
Oh come young man you come this way,
For I will iron you down this day."*

*Now the irons they are on,
They are so heavy and so strong,
They are so heavy and so strong,
That I can scarcely move along.*

*Now Salisbury assizes is drawing near,
Oh come, my lads, begin to cheer,
Oh come, my lads, begin to cheer,
And wipe away all weeping tears.*

*Now Salisbury assizes is over and past,
And I'm condemned to die at last,
And I'm condemned to die at last,
All in some dark and lonesome place.*

*And when I comes to the gallows tree,
Jack Ketch will be there waiting for me:
He'll take my watch and my money too,
And this wide world I'll bid adieu.*

Gardiner's notes say, "*The Jack Ketch of the last verse is not necessarily John Ketch hangman from 1663 till 1686, but may mean some hangman of a later date, as the name came to be used generally.*" Frank Purslow added the following: "*I don't think his real name was Ketch, but he was also nicknamed "Hanging Johnny" (see the sailor shanty of that name).*"

Gardiner mss. no. 300, collected 24th May 1906 in notebook no.5, page 191. The song appears in Roud as no. 1355, where Blake's version is the only one in existence. The song can be found in Reeves's Everlasting Circle page 258, and also in Purslow's Foggy Dew page 32, where he calls it, "**Gaol Song.**" Again a song that I personally do not like, and that is the reason I do not sing it.

TRUE LOVERS.



*Abroad as I was walking and a-talking all alone,
I heard two lovyers talking and a-singing a fine song,
Said the younger one to the fair one, "Bonnie lass, I'll away,
For the king he have commanded us and his orders we must obey."*

*"That is not what you promised me when you did me beguile,
You promised that you would marry me when you got me with child,
So it's do not me forsake but pity on me take, for great is my woe,
Through France, Spain and bonnie Ireland along with you I will go."*

*"Those long weary travellings it will cause you to weep,
Those hills and lofty mountains it will blister your tender feet,
And besides you will not yield to lie in an open field with me all night long,
Your parents they would be angry if along with me you'll gang."*

*"My friends I do not value nor my foes I do not fear,
But along with my golly soldier boy I will ramble far and near,
It's gold shall never deceive me nor any man, but along with you I'll go,
For to fight the French or Spaniards or any other daring foe."*

*"Now since you've been so venturesome as to venture your sweet life,
First of all I will marry you and make you my lawful wife,
And if any one offend you I will attend you, that you shall see,
You shall hear the drums and trumpets sound in the wars of High Germany."*

This song text was collected from George Blake by Dr. Gardiner in June 1906, mss. no. 318; however, no tune was collected from Blake. The Roud Index no. quoted for this particular version is 1445, *High Germany*, a fact that Frank Purslow contests in his book *The Constant Lovers* (notes page 141).

In this book Purslow matches Blake's text with a tune collected in Dorset by The Hammonds (D775) from Mrs. Russell of Upwey. This tune (to me) is clearly a version of *High Germany*. Mrs. Russell's collected text is only one verse:

*My friends I do not value, for my fees I do not care,
But along with my jolly seaman bold I will travel far and near,
She said, "My dear forsake, but pity on me take,
To transport bonny Ireland, along with you I'll go."*

- After which Frank Purslow adds, "*To transport bonny Ireland*" is a corruption of "*through France, Spain, bonny Ireland*". These words are similar in part to Blake's version above. I have found Blake's almost exact text (except for one or two words) in a broadside that can be seen on the Bodleian Library website where it is called: "*The True Lovers or The Kings Commands must be Obeyed*", Harding B 15(335b) - Printed and Sold by J.V. QUICK, 80, Bowling Green Lane, Clerkenwell. There are several other broadsides with similar texts also to be found via the Bodleian Library site with this title.

There is a note written at the page end of Blake's text found on the microfilm in the VVWL that says: "*Tune: a note on Mrs. Kings tune H368, states, "Also sung by George Blake, Bitterne Park, (tune almost identical)" - F.E.P*

This note was added by Frank Purslow when he was either cataloging the collections or when researching his books.

The Mrs. King version, collected also in June 1906 (notebook no. 6 Page 65) by Gardiner, tune noted by Guyer (he also collected all of Blake's tunes), does have a complete tune - very different to Mrs. Russell tune and more akin to "The Cuckoo" tune that Purslow says is often associated with The True Lovers.

Mrs. King (aged 37) lived at Clay Hill, Lyndhurst; which is only half a mile from where George Blake lived until he moved to St. Denys and Bitterne Park. Only 2 verses were collected from Mrs. King, and they are almost identical to Blake's first two verses.

However, according to the Roud Index this version is given the number of 904, ie. not the same as the Blake version. However - Roud 904 is also ascribed to Mrs. Russell's version.

Examination of the Roud index shows the following: Roud 1445, 34 listings in the Index, some are called "High Germany", 18 are Broadside called "True Lovers", etc., 3 are collected versions also called "True Lovers", 4 are American versions called "Forsaken Love".

Round 904, 77 listings in the Index, all but two versions are called "High Germany" or a similar name. Two are called "True Lovers": Mrs. King's version and one collected by Hammond from Mr. Barrett D227 in Dorset.

From the above, I conclude that the Index classification of the Blake version is correct, but that Mrs. King's and Mr. Barrett's versions are incorrect, and should be moved to Roud 1445.

TURPIN HERO.



*As I was riding over the moor,
I saw the lawyer on before,
I rode up to him and thus did say
"Have you seen Turpin ride this way?"*

*Chorus:
With me heigh ho! Turpin hero,
I'm the valiant Turpin, oh!*

*"Oh," said the lawyer, "I've not seen him,
Neither do I want to see,
For I have entered a suit at law,
And I've got money in my paw."*

*"Oh," said Turpin, "I've been cute,
I hid my money in my boot."
"Oh," says the lawyer, "He won't find mine,
For mine's sewed up in my cape behind."*

*They rode till they came to the Blackberry Hill,
Turpin ordered the lawyer to stand still, "
The cape o' your coat he must come off,
For my old horse wants a new saddle cloth.*

*And the very next town that you go in,
Tell them you've been robbed by Dick Turpin."*

Gardiner mss. no. 322 collected in June 1906 in notebook 6, page 129. The song appears in Roud as no. 621; Gardiner only collected one other version in Hampshire (Mrs. Barnes H1103), and another in Bath, Somerset.

The Hammonds did not collect any versions in neighbouring Dorset; however, there are 73 examples listed in Roud, so the song was very widespread if not known in the mid southern counties. The version in Kennedy's *Folksongs of Britain & Ireland* (1975) page 724 is from George Messenger of Blaxhall, Suffolk.

THE TURTLE DOVE.



*Oh, don't you see that little pretty turtle-dove
That sits on yonder tree,
A-mourning the loss of her own true love,
As I shall mourn for thee, my dear,
As I shall mourn for thee.*

A handwritten note (in G.B.G's hand) in the mss says: "The rest is wanting"; however the typed notes say, "All the singer could remember." There is also a note saying: "The tune resembles "The Mermaid Kidson and Moffatt's *Ministrelsy*, page 56 - Text in Christie and Sharp" - G.B.G.

Gardiner mss no. 326 collected 30th June 1906 in notebook no. 7, page 63. The song appears in Roud as no. 422. Gardiner only collected one other version of this song in Hampshire, from Charles Bull of Marchwood H688, but there are 233 listings in Roud, which makes it a very popular song across the English-speaking world. The text of the song on the manuscripts is titled "The Turtle Dove", but the tune is titled "The Pretty Turtle Dove". Purslow published a version in his *Marrowbones* (1965 edition page 94, 2007 edition page 109); which is an amalgamation of several versions Hammond collected in Dorset.

YOUNG MEN AND MAIDENS.

*Young men and maidens, pray give attention,
Unto you these lines I will unfold
It's of Amelia a merchant's daughter,
And gallant William, a young sailor bold.*

*Some jealous neighbours has [sic] seen those lovers,
And to her father the same soon told.
He says, "I will banish you across the ocean,
If ever you wed a young sailor bold."*

*She says, "Dear father, you are in a passion,
I value neither your land nor gold;
For I am determined to die a maiden,
Unless I wed a young sailor bold."*

*He said no more, but away he sent him,
That very morning set sail we are told,
Across the ocean, across the ocean the gallant William
Just like a jolly, young sailor bold.*

*Not long they tarried, but speedily married,
And home to England returned, we are told;
Her parents dead, and she'd all their fortune,
Shall enjoy with William, her young sailor bold.*

"Tune: *Banks of Sweet Primroses*" - G.B.G. Gardiner mss no. 320 collected 18th June 1906 in notebook no. 6, page 125.

The song appears in Roud as no. 17507, and seems unique to Blake.

Although this story is similar to many other songs in which young women fall in love with sailors whom their fathers disapprove of, but marry in the end: the words here seem to be unique to Blake. This is another song that nearly merited recording, if only for the story, as these words are unique and it may be an interesting exercise to find a better tune than *Sweet Primroses*.

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This recording is dedicated to the next generation – my grandchildren: - Evie, Millie, Florrie and Arthur.

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The list of names in my Acknowledgements originally included **Malcolm Douglas**. I am sad to say that days before the first of these CDs and Booklets were distributed Malcolm died aged 54, after a long illness, which, by all accounts, he bore stoically.

Although we never met, Malcolm and I shared many connections via our correspondence and he was very helpful with information on both songs and source singers. His editorial work on the re-issued Penguin Book of Folk Songs and Marrowbones is a testament to his stature and ability, and we are poorer for his loss. This meager product is in part dedicated to him.

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Produced by Bonnie Milner (with assistance from Tim Radford). Recorded at Signature Sounds Studio, Pomfret, CT, USA. - Engineering, Mixing and Mastering by Mark Thayer.

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Jan Elliott and Jeff Davis



TIM RADFORD: Voice, is an English born singer now living in Woods Hole, Massachusetts, who here performs songs and recitations from the area of his birth – The New Forest, Hampshire, and from one man, **George Blake**.

The songs on this recording are unaccompanied except where indicated, with musical interludes by the guest musicians:

Jan Elliott on Concertina and Tenor & Bass Recorders.
Jeff Davis on Fiddle and Mandocello.

1	Young Taylor, Huzza	2:47
2	Twas Over Hills	2:45
3	The Orange and The Blue - Instrumental and Our Queen - Toast	1:15
4	Here's Adieu to all Judges and Juries	2:50
5	The Broken-down Gentleman	2:13
6	Rosemary Lane - Instrumental	1:19
7	My Bonny, Bonny Boy - Instrumental	1:33
8	Jealousy	3:58
9	My True Love is Lost	2:47
10	In a British Man O'War	4:13
11	Under a Rose	2:26
12	Sir Hugh - Instrumental	1:13
13	I Am a Sailor	8:04
14	Lord Bateman - Instrumental and May a Tree - Toast	1:27
15	The Jolly Highwayman - Recitation	2:06
16	George Blake's Alphabet	2:03
17	Forty Long Miles - Instrumental	1:00
18	Maria	3:16
19	Charles Dickson	2:06
20	Attention Give Both High and Low - Instrumental	1:25
21	Colin and Phoebe	3:21
22	George Collins	3:04
23	The Lost Lady Found - Instrumental	1:31
24	Adieu to Old England	2:29
25	The Rocks of Scilly	3:12
26	Churches and Chapels - Toast and A Virgin Most Pure - Instrumental	1:54
27	Hark Hark Let Us Behold - with Recorder accompaniment	2:00
28	To Drink - Toast and Drink Old England Dry	1:26

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Produced by **Bonnie Milner** and **Tim Radford**
 All Engineering by **Mark Thayer** at Signature Sound, Pomfret, CT



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