

III. LOVE: HUMOROUS.

No. 168. Here 's to thy health, my bonie lass! *Scots Musical Museum*, 1796, No. 495, signed 'B,' with the tune *Laggan Burn*. I adopt the opinion of Scott-Douglas, that this is an early production of Burns, but the chronology is uncertain. The MS. is in the British Museum. In a later issue of the *Museum* it is marked 'Written for this work by Robert Burns.' According to Mrs. Begg, the poet's sister, the song was known previous to her time, but there is no trace of any such song.

According to Stenhouse, Burns communicated to Johnson of the *Museum* two melodies for this song, *Laggan Burn*, and another. The 'other' was not suitable, and *Laggan Burn* was chosen. Stephen Clarke, the musical editor, is reputed to have adapted it to the verse according to Burns's direction. It is not easy to account for the neglect of this insinuating melody. It may be

compared with *Greenend Park*, in Malcolm M^cDonald's *Reels*, second coll., 1789, 10.

No. 169. The taylor fell thro' the bed. *Scots Musical Museum*, 1790, No. 212, entitled *The taylor fell thro' the bed*, &c. The air is the *March of the Corporation of Tailors*. 'The second and fourth stanzas are mine' (*Interleaved Museum*); 'Mr. Burns's old words,' in Law's *MS. List*. The tune is in *Atkinson's MS.*, 1694, entitled *Beware of the Ripells*; in the *Caledonian Pocket Companion*, xi. 28; and as *The Taylor's March* in Aird's *Airs*, 1782, i. No. 173. A song with substantially the above title is in the *Merry Muses*; it is named *I rede you beware o' the ripples*, to the tune *The taylor's faun thro' the bed*, the second stanza being:—

'I rede you beware o' the ripples, young man,
I rede you beware o' the ripples, young man,
Tho' music be pleasure, tak music in measure
Or ye may want win' i' your whistle, young man.'

See the tune No. 172, which is the same as this, differently arranged. The more modern *Logie o' Buchan* is nothing but this seventeenth century melody, which is also allied to *I love my love in secret*, No. 110.

No. 170. O, merry hae I been teething a heckle. *Scots Musical Museum*, 1790, No. 270. Tune, *Lord Breadalbine's March*. 'Mr. B.'s old words' (Law's *MS. List*) in Burns's handwriting. Stenhouse had the MS. of the song through his hands. There is no authority for assuming that it is a variant of the tinker's song in *The Jolly Beggars*, although it looks it.

The Celtic tune of Burns's choice has no sort of affinity with *The bob o' Dumblane*. Mr. Henley has followed Scott-Douglas in assuming that it is the same air. *The bob o' Dumblane* is the tune of Song No. 204, and can be compared with *Lord Breadalbine's March*, or *Boddich na'mbrigs*, which is in Dow's *Ancient Scots Music*, c. 1776, 32. It is an excellent specimen of Scots dance music of the eighteenth century. It lacks the intervals of a fourth and a seventh, and closes on the second of the scale.

No. 171. My lord a-hunting he is gane. *Scots Musical Museum*, 1803, No. 554, 'Written for this work by Robert Burns.' This is a side view of one of the fashionable amusements of the eighteenth century. 'The kith and kin of Cassilis' blude' recalls the ancient renown of the Kennedy family, which has been in the Scottish peerage since 1510. Cassilis House, near Ayr, was the scene of the not unwilling abduction of the Countess, and her subsequent incarceration for life in the tower with the heads of Faa and his gypsy gang emblazoned in stone on the turrets. The ballad of *Johnny Faa* or *The Gypsy Laddie* is supposed to have its origin from this traditional story.

According to Stenhouse, the tune is the composition of James Greig, a teacher of dancing in Ayrshire, who had a taste for painting, mechanics, and natural history. *My lady's gown* was originally published in the *Museum*. It is a remarkably good specimen of the untutored music of Scotland without regard to any of the scholastic rules of the art. Another specimen of Greig's tunes is in Stewart's *Reels*, 1762, 44, and in Campbell's *Reels*, 1778, 11, entitled *Greig's pipes*.

No. 172. The heather was blooming. Cromek's *Reliques*, 1808, 450; entitled *Hunting Song*, for the tune *I rede ye beware o' the ripells, young man*. It is one of the Crochallan Club Songs in the *Merry Muses*, or rather an amended version of a song then current, but now not available. Mrs. M^cLehose begged the author not to print it, and he acted on the advice, but Cromek, though very fastidious about *The Jolly Beggars*, inserted it in the *Reliques of Burns*. For the tune, see Note 169.

No. 173. *Weary fa' you, Duncan Gray.* *Scots Musical Museum*, 1788, No. 160, signed 'Z.' The MS. is in the British Museum. 'Dr. Blacklock informed me that he had often heard the tradition that this air was composed by a carman in Glasgow' (*Interleaved Museum*). Founded on an old song, and written for the *Museum*. Burns borrowed the rhythm, and the refrain, 'Ha, ha, the girdin o't.' A version of four stanzas in the *Merry Muses* begins:—

'Can ye play me Duncan Gray?
Ha, ha, the girdin o't!
O'er the hills and far away,
Ha, ha, the girdin o't!
'Duncan cam our Meg to woo,
Meg was nice and wadna do,
But like an ether puffed and blew
At offer o' the girdin o't,' &c.

Substantially the same verses of five stanzas are in the *Herd MS.* in the British Museum. They are not redolent of a pious education. For the tune, see Note 179.

No. 174. *Wi' braw new branks in meikle pride.* Lockhart's *Life of Burns*, 1829. Burns has described the interest he felt in parish secrets as a statesman in the knowledge of European diplomacy at his finger ends. His friends employed him as a confidential clerk to write their letters, and he acted the part of an unpaid French *notaire* in conducting their correspondence. In this case it was a poetical epistle on behalf of William Chalmers, a solicitor of Ayr, the same who drew the deed assigning Burns's interest in the farm of Mossgiel to his brother Gilbert when the poet decided to emigrate. Burns sent the epistle to the sweetheart of his friend; in 1787 he gave a copy to Lady Don, who handed it to Sir Walter Scott.

I cannot discover that the verses were written for any particular melody. An old tune, *Omnia vincit Amor*, in the *Skene MS.*, c. 1630, will suit the words. It is in the *Caledonian Pocket Companion*, Book, viii, considerably altered.

No. 175. *I am my mammy's ae bairn.* *Scots Musical Museum*, 1788, No. 107, signed 'Z,' to the tune *I'm o'er young to marry yet.* 'The chorus of this song is old; the rest of it, such as it is, is mine' (*Interleaved Museum*). With considerable emendations, it still occupies a place in all modern collections of Scottish song, and is very popular to a modern tune, different from that in the text for which it was written.

In Cromeck's *Scottish Songs*, i. 107, is an additional stanza, not by Burns, which that editor thinks ought to be restored, but our text may be quite sufficient. Two stanzas of another of the same kind are in the *Herd MS.*, beginning:—

'I am gaun to court a wife,
And I'll love her as my life;
But she is a young thing,
And new come frae her minnie.'

The subject is common to the folk-song of other countries. There is, for example, a French popular song of the fifteenth century with the same text, beginning, 'Je suis trop jeune, Pour faire ung amy,' &c. The excellent old melody of these French verses may be seen in Tiersot's *Chanson Populaire*, Paris, 1880, 66.

The tune, *I'm o'er young*, slightly varied from that in our text, is in Bremner's *Reels*, 1758, 28; Stewart's *Reels*, 1761, 7; and M^cGlashan's *Reels*, 1786, 46. An offshoot is probably *Loch Eroch Side*, No. 15.

No. 176. *There was a lass, they ca'd her Meg.* *Scots Musical Museum*,

1788, No. 149, entitled *Duncan Davison*. Signed 'Z.' This merry rustic song is not named by Burns in any of his writings, neither is it among the *Burns MS.* in the British Museum. Stenhouse states: 'I have recovered his original MS. of the song, which is the same as that inserted in the *Museum*' (*Illustrations*, p. 139). The model is a song of two double stanzas, which Burns wrote in the *Merry Muses*, and a fragment of another of the same sort, *You'll aye be welcome back*, is in *Herd's MS.*

The tune, as in our text, is in Bremner's *Reels*, 1759, 56, entitled *Ye'll ay be welcome back again*; in Campbell's *Reels*, 1778, 31, entitled *Duncan Davie*. In M^cGlashan's *Strathspey Reels*, 1780, 14, it bears the name *Duncan Davidson*, by which it has since been known. It is in Dale's *Scotch Songs*, 1794, i. 58, with Burns's verses. For another setting of the tune, see No. 56.

No. 177. *The blude-red rose at Yule may blow.* *Scots Musical Museum*, 1788, No. 182, entitled *To daunton me*. Two MSS. containing the complete song in his handwriting are in the British Museum; and into the *Interleaved Museum* he copied two stanzas (apparently from memory) of the following good Jacobite song, which is in *Loyal Songs*, 1750, and refers to the Revolution of 1688:—

'To daunton me, to daunton me,
Do you ken the thing that would daunton me?
Eighty-eight, and eighty-nine,
And a' the dreary years sinsyne,
With cess and press and presbytrie,
Good faith! this had liken till a daunton me.

'But to wanton me, but to wanton me,
Do you ken the thing that would wanton me?
To see gude corn upon the rigs,
And banishment to all the Whigs,
And right restor'd where right should be;
O, these are the things that wad wanton me.

'But to wanton me, but to wanton me,
And ken ye what maist would wanton me?
To see King James at Edinb'rough Cross,
With fifty thousand foot and horse,
And the usurper forc'd to flee;
O, this is what maist would wanton me.'

Several versions of this song exist, satirizing the Whigs and in praise of the Stuarts. The domestic song of Burns harps on the old tale of the attempted purchase of a young wife by an old man. The subject is one of Poggio's *Jocose Tales* of the beginning of the fifteenth century.

The tune of Burns's song in the *Museum* is printed incorrectly. It embraces eight lines, but the original stanza, as above, is six lines. The memorandum written by Burns in his copy of the *Caledonian Pocket Companion*, 1743, i. 16, runs: 'The chorus is set to the first part of the tune, which just suits it when played or sung once over.' The music is in *Atkinson's MS.*, 1694, 15; Oswald's *Curious Collection*, 1740, 38; M^cGibbon's *Scots Tunes*, 1746, 27; Aird's *Airs*, 1782, ii. No. 60, and elsewhere.

No. 178. *Her daddie forbad, her minnie forbad.* *Scots Musical Museum*, 1788, No. 138, with the tune *Jumpin John*. Stenhouse states that this is the fragment of an earlier song, which Burns mended to illustrate a melody requiring words. But nothing is known of any song of the kind except one with the title *My daddie forbad, my minnie forbad* in Ramsay's *Tea-Table Miscellany*, 1724, not at all resembling Burns's verses. It is in Herd's *Scots Songs*, 1769, 133. The title *Jumpin John* is in Burns's handwriting in Gray's *Museum Lists*. The tune, although well known in Scotland

under this title, is not a Scottish air. As *Joan's placket is torn*, it has been in use for nearly two hundred and fifty years. Pepys, in his diary of June 22, 1667, describing the capture of the man-of-war *Royal Charlie* by the Dutch, speaks of a trumpeter sounding *Joan's placket is torn*.

The music is in Playford's *Dancing Master*, 1686. A political song with the music is in *180 Loyal Songs*, 1685, 143. The second part of the tune is the chorus of *Lilliburlero*, the celebrated political song of 1688, which Wharton claimed to have written, and which he boasted had sung a king out of three kingdoms. Lastly, it is the parent stock of a spurious Celtic air *The Cock of the North*, played on the great Highland bagpipe, much in vogue a year or two ago. In Scottish collections, the tune as *Jumpin Joan* is in the *Caledonian Pocket Companion*, 1758, ix. 10; and as *When I followed a lass* in *Aird's Airs*, 1782, ii. No. 96.

No. 179. *Duncan Gray* cam here to woo. Thomson's *Scottish Airs*, 1798, 48, 'Written for this work by Robert Burns. Air, *Duncan Gray*.' The MS. is in the Thomson collection. Sent to Thomson with his song *Auld Rob Morris*: 'The foregoing I submit to your better judgment; acquit or condemn them as seemeth good in your sight. *Duncan Gray* is that kind of light-horse gallop of an old air which precludes sentiment. The ludicrous is the leading feature.' It is an original treatment of the old song, and one of the best-known of Burns's humorous productions. The ancestry is treated in Note No. 173.

The tune is in the *Caledonian Pocket Companion*, c. 1751, iii. 8; Mc'Gibbon's *Scots Tunes*, 1755, 1; Aird's *Airs*, 1782, ii. No. 111; and with part of the old song in *Scots Musical Museum*, 1788, No. 160. For the music, see No. 173.

No. 180. *Hey the dusty miller*. *Scots Musical Museum*, 1788, No. 144, entitled *Dusty miller*, with music. A holograph title is in the *Gray MS.*, and a MS. of the verses is in the British Museum. This is another of the unconsidered trifles floating among the peasantry, which Burns dressed for the *Museum*. The original is in the *Herd MS.* All the second stanza is Burns's, and he corrected the rest to preserve the melody. The miller was an important person in Scotland. The *multure*, or *mouter*, was the portion of the grain retained by him as the charge for grinding. He had the reputation of being able to take care of himself, and Acts of Parliament were passed to protect the public against his extortion. He is embalmed in satirical songs of the seventeenth and eighteenth centuries.

The tune as *Binny's jig* is in *Blackie's MS.*, 1692; as *Dusty miller* in Bremner's *Reels*, 1758, 27; Welsh's *Compleat Dancing Master*, c. 1718; and Dale's *Scotch Songs*, 1794, iii. 163.

No. 181. *I gaed up to Dunse*. In *Scots Musical Museum*, 1803, No. 543, entitled *Robin shure in haste*. 'Written for this work by Robert Burns.' 'Mr. B. gave the old words' (*Law's MS. List*). The poet himself was not the hero of the verses, for on August 23, 1787, he wrote to Robert Ainslie, heading the letter with a first stanza, and ending 'Call your boy what you think proper, only interject BURNS. What say you to a Scripture name? for instance, Zimi Burns Ainslie, or Achitophell, &c. &c., look your Bible for these two heroes.' In another letter to the same correspondent, dated January 6, 1789, he says, 'I am still catering for Johnson's publication, and among others, I have brushed up the following old favourite song a little, with a view to your worship, I have only altered a word here and there; but if you like the humour of it, we shall think of a stanza or two to add to it.' The first Border tour ended in the middle of June, 1787, when Burns accompanied Ainslie and stayed for a short time in the house of Ainslie's father, at Dunse; so that the Robin of the song who gaed to Dunse, and played a trick with the Elder's daughter, was his young friend, who afterwards became a writer to the *Signet*, settled down as a grave and serious person, and as Lockhart remarks, 'is best known

as the writer of Manuals of Devotion.' He died in 1838, and, as Burns predicted elsewhere, left a good deal more than the professional 'three goose feathers and a whittle.'

The tune is familiar on both sides of the Border, and only a portion is used for the song. The whole may be seen in the *Caledonian Pocket Companion*, 1753, v. 11, as a very good example of the peculiar measure and rhythm of the Scottish pipe melodies. It is also in Bremner's *Reels*, 1768, 103. That in the *Museum*, printed with Burns's verses, is the old English and different air *Bob and Joan*.

No. 182. *My love, she's but a lassie yet.* *Scots Musical Museum*, 1790, No. 225, and Thomson's *Scottish Airs*, 1798, 35. In the *Law MS.* Burns describes this as his 'old words,' and a holograph of the verses is in the British Museum. The last four lines is the middle stanza of a song in Herd's *Scottish Songs*, 1776, ii. 225 (not in the 1769 edition), entitled *Green grow the rashes, O*. The second stanza of the song in the text seems to have little connexion with the first, and so far as known Burns wrote the whole except the last four lines.

The earliest date when the tune bears the title *My love she's but a lassie yet* is Aird's *Airs*, 1782, ii. No. 1; so it would appear that either Herd did not know the air of the song, or that between 1776 and 1782 it was changed. The original publication of the tune is in Bremner's *Reels*, 1757, 19, entitled *Miss Farquharson's Reel*. Stenhouse saw a manuscript copy of the music, entitled *Lady Badinscoth's Reel*, in a musical publication of a few years earlier date, which only proves that the air was very popular in the eighteenth century. It is necessary to correct a mistake of C. Kirkpatrick Sharpe, who asserts in Stenhouse's *Illustrations*, p. *303, that *Put up thy dagger Jamie* is the same as the tune in the text. That tune in the *Fitzwilliam Virginal Book*, c. 1650, is quite a different melody.

No. 183. *I murder hate by field or flood.* Stewart's Edition, 1802, and Edinburgh Edition, 1877, ii. 295. In the *Glenriddell MS.*, entitled *A Song*. Burns wrote the first eight lines on a window of the Globe Tavern, Dumfries, where he and Stephen Clarke, the musician, had many a merry meeting. The tune is unknown if ever there was one, which is doubtful.

No. 184. *Wha is that at my bower-door?* *Scots Musical Museum*, 1792, No. 337. The MS. is in the British Museum, and a copy of the verses is in the *Merry Muses*. There can be no doubt that Burns wrote the song, although Cromek's quotation, 'The words are mine,' are not in the *Interleaved Museum* as printed in *Reliques*, 1808, 301. In the *Centenary Burns*, 1897, it is shown that the original is *Who but I, quoth Finlay*, 'a new song much in request, sung with its proper tune'; a prosaic production of seven stanzas, of which a broadside copy is in Lord Rosebery's collection, beginning:—

'There dwells a man into this town,
Some say they call him Finlay;
He is a brisk and an able man—
O, if I knew but Finlay!'

Nearly all the incidents were taken from this song, but it is as brass to the gold of Burns's humorous verses. The find disposes of the myth that they were written on James Findlay of Tarbolton, the exciseman, and a colleague of Burns.

The tune bears the title of the chorus of an old song, as follows:—

'Lass, an I come near thee,
Lass, an I come near thee,
I'll gar a' your ribbons reel
Lass, an I come near thee.'

A fragment of a different kind, in two stanzas for the same tune, is in the *Herd MS.* A wife replies to her husband:—

‘ Say ’t o’er again, say ’t o’er again—
Ye thief, that I may hear ye;
I’se gar ye dance upon a peat
Gin I sall come but near ye.’

In *Findlay’s MS.*, c. 1715, there is a tune entitled *Findlay cam to my bed stock*, which I have not seen. In Aird’s *Airs*, 1782, i. No. 183, is *Lass, if I come near thee*. Schumann, the German composer, composed an original melody for Burns’s song.

No. 185. *There’s a youth in this city.* *Scots Musical Museum*, 1790, No. 258, signed Z, ‘a Gaelic air.’ ‘Mr. Burns’s old words’ (Law’s *MS. List*). The MS. in the British Museum contains directions for the air. ‘This air is claimed by Niel Gow, who calls it his *Lament for his brother*. The first half-stanza of the song is old, the rest is mine’ (*Interleaved Museum*). Elsewhere he instructed the editor of the *Museum* to leave out the name of the tune, and call it a Gaelic air. Nothing more is known of the history of the song.

The tune *Niel Gow’s Lament*, in his second collection of *Reels*, 1788, is a good example of the Highland style, and worth reprinting.

No. 186. *O meikle thinks my luvie o’ my beauty.* *Scots Musical Museum*, 1792, No. 312, signed ‘B,’ entitled *My tocher’s the jewel*. Thomson’s *Scotish Airs*, 1799, 73. According to Cromek the fifth and sixth lines are much older than Burns; and the last four lines were sent to Tytler in 1787 by Burns, and marked as ‘Stanza of an old song’ in Cromek’s *Scotish Songs*, 1810, ii. 207. The original MS. is unknown, but Stenhouse saw it, and is precise in the statement that the following remark on the tune was written by the poet: ‘This song is to be sung to the air called *Lord Elcho’s favourite* (another name for the tune), but do not put that name above it, let it just pass for the tune of the song, and a beautiful tune it is.’ Burns has a note in the *Interleaved Museum* stating that Nathaniel Gow claimed the air, but it is before his time; and the music in the text is a jig variation, without title, of *The highway to Edinburgh* in the *Caledonian Pocket Companion*, 1751, iii. 28, and reprinted in Aird’s *Airs*, 1788, iii. No. 409. This beautiful melody was copied into a collection of Gow’s, who named it *Lord Elcho’s favourite*, hence the instruction of Burns that the tune should be given the title of his song. This treatment of the melody is evidence of Burns’s acute perception of musical sound. The tune *The highway to Edinburgh* (not the *variation* in the text), is almost identical in the second movement with *The black eagle* in Oswald’s *Companion*.

No. 187. *Whare are you gaun, my bonie lass.* *Scots Musical Museum*, 1790, No. 288, entitled *A waukrife minnie*. In the *Interleaved Museum*, Burns says, ‘I pickt up this old song and tune from a country girl in Nithsdale. I never met with it elsewhere in Scotland.’ It is thought that he amended some verses, and wrote others. I can find no trace of any original prior to Burns.

The simple air communicated by Burns has all the marks of pure unsophisticated music.

No. 188. *My heart is a-breaking, dear Tittie.* *Scots Musical Museum*, 1790, No. 296, entitled *Tam Glen*; Thomson’s *Scotish Airs*, 1799, 66. ‘Mr. Burns’s words’ (Law’s *MS. List*). Stenhouse says that there was an old song of the title, but gives no reference; I can find no such song in any of the collections. The verses of *Tam Glen* are uniformly good, it is one of the best of Burns’s humorous songs, and maintains undiminished popularity. The original

publication, obviously surreptitious, is in the *Edinburgh Magazine*, 1789, x. 357, signed T. S., following which is the original anonymous publication of Burns's poem, *The humble petition of Bruar Water*. It may be remarked that Robert Riddell has a note in the *Interleaved Museum* (unnoticed by Cromek) saying that *Tam Glen* 'is the composition of my much esteemed friend, Mr. Burns, to the tune of *Mall Roe*.' I do not know any melody of this title, but *Mad Moll* is in the same time and rhythm, but not the same music as that of *Tam Glen*, which is also of English origin, and known as *Hewson the Cobbler*. It was sung to the words, 'I once was a poet,' &c., in the opera of *The Jovial Crew*, 1731, and the music can be seen in Walsh's edition, p. 6. It belongs to a scurrilous and indecent Commonwealth song, entitled *Old Hewson the Cobbler*, the verses of which are in the *Vocal Miscellany*, Dublin, 1738, 338. Hewson was a remarkable man of considerable talent. He was originally a shoemaker, had only one eye, was a soldier in the Parliamentary army, became a colonel, was knighted by Cromwell, and afterwards was one of his lords. The Restoration song-books teem with punning verses on his person and character. *Tam Glen* was very early divorced from its proper tune, and is now universally set to *The nuckin o' Geordy's byre*, for which see Song and Note, No. 51.

No. 189. They snool me sair, and haud me down. *Scots Musical Museum*, 1792, No. 355, signed 'B,' entitled *O, for ane-and-twenty Tam*. Tune, *The moudiewart*. Thomson's *Scotch Airs*, 1799, 59. This is an original song with the exception of the first line, the title of the tune. Burns acknowledged having written it in a letter dated October 19, 1794, and directed it to be set to the tune in the text, for which there is a song in the *Merry Muses* :—

'This moudiewart tho' it be blin',
If ance its nose you lat it in;
Then to the hilts, within a crack,
Its out o' sight, the moudiewark.'

The setting of the tune in the *Museum* did not please Burns. He recommended Thomson to publish the song, and said, 'but if you will get any of our ancients Scots fiddlers to play you in Strathspey time *The moudiewart*—that is the name of the air—I think it will delight you.' The suggestion was ignored, and Thomson printed the song to *Cold and raw*. The music in the text is taken from the *Caledonian Pocket Companion*, 1752, iv. 8, there entitled *Scotch Gig*. It differs in some essentials from the copy in the *Museum*, but the title which Burns gave it is in Walsh's *Caledonian Country Dances*. The moudiewart, or moldwarp, as in Shakespeare, or mole, was respected by the Jacobites in consequence of the death of William of Orange, caused by his horse stumbling on a mole-hill.

No. 190. But warily tent when ye come to court me. *Scotch Airs*, 1799, 94. 'Written for this work by Robert Burns.' A variation of the first two stanzas was supplied to Johnson, and printed in his *Museum*, No. 106, of which a MS. is in the British Museum. In August, 1793, Burns wrote to Thomson: 'Is *Whistle and I'll come to you, my lad* one of your airs? I admire it much, and yesterday I set the following verses to it. Urbani, whom I have met with here, begged them of me, as he admires the air much; but as I understand that he looks with rather an evil eye on your work I did not choose to comply. However, if the song does not suit your taste, I may possibly send it to him. He is, *entre nous*, a narrow, conceited creature; but he sings so delightfully, that whatever he introduces at your concert must have immediate celebrity.' Two years later, while under the influence of Jean Lorimer, Burns asked Thomson to alter the last line of every stanza to read, 'Thy Jeanie will venture wi' ye my lad.' Pietro Urbani, a native of Milan, was a vocalist of some eminence. At the time Burns refers to him, he was collecting materials for

a *Selection of Scots Songs*, which he published c. 1794. He ruined himself by orchestral concerts in Edinburgh, and died in 1816 in poverty.

The chorus of the song is in the *Herd MS.*; the unprinted stanza of Burns's *MS.* in the British Museum is the third stanza of Song No. 169 supra. The tune, an excellent specimen of natural music, fits exactly the verses of Burns. O'Keefe used it for one of the songs in his opera, *The Poor Soldier*, 1783. Burns has not stated that he knew the composer of the air, as represented by Stenhouse and others.

No. 191. O, when she cam ben, she bobbed fu' law. *Scots Musical Museum*, 1792, No. 353. The *MS.* is in the British Museum. An old song in Herd's *Scots Songs*, 1769, 315, dressed up to make it presentable. Burns wrote all but the first stanza, and the first two lines of the second stanza. Tradition reports the Laird of Cockpen as a boon companion of Charles II.

The melody has been continuously popular for at least two centuries. It is in *Leyden's MS.* of the end of the seventeenth century; in *Sinkler's MS.*, 1710. A song in the *Tea-Table Miscellany*, 1724, beginning *Come fill me a bumper*, is directed to be sung to the tune which is printed in Ramsay's *Musick*, 1726; in Oswald's *Curious Collection*, 1740, 40; his *Companion*, 1743, i. 14; Aird's *Airs*, 1782, ii. No. 80; and elsewhere with the title of our text. See the note on Song No. 151 supra.

No. 192. O, ken ye what Meg o' the mill has gotten? *Scots Musical Museum*, 1803, No. 566. 'Written for this work by Robert Burns.' This is the original version which Burns wrote for the *Museum*, and intended for publication in the fourth volume. When he was on the point of sending his verses to Johnson, he wrote to George Thomson (April, 1793), saying, 'Do you know a fine air called *Jackie Hume's lament*? I have a song of considerable merit to that air, beginning, "O, ken ye what Meg o' the mill has gotten." I enclose you both the song and the tune, as I had them ready to send to Johnson's *Museum*.' It was not at all the kind of song which Thomson affected, and he managed to induce Burns to write a second version, although the poet at first declined, and said that the song as it was pleased him so much that he could not write another for the same air. Of the tune *Jackie Hume's lament*, Thomson has stated that it is the same air as *O, bonie lass will ye lie in a barrack*. I have not found *Jackie Hume's lament* in any collection, therefore cannot identify it with the tune in the text from the *Museum*.

No. 193. O, ken ye what Meg o' the mill, &c. Currie, *Works*, iv. 54. This is the second version of the preceding song, and marked for the air *O, bonie lass will ye lie in a barrack*. It contained too much vernacular for Thomson, who did not print it in his *Scottish Airs*.

The tune, *O, bonie lass, &c.*, is in Campbell's *Reels*, 1778, 80; and the complete song in Napier's *Scots Songs*, 1792, ii. 90, with the following as the first stanza:—

'O say! bonny lass, will you lie in a barrack
And marry a soldier and carry his wallet;
O say! wou'd you leave baith your mither and daddie
And follow the camp with your soldier laddy?'

No. 194. Cauld is the e'enin blast. *Scots Musical Museum*, 1803, No. 583. 'Written for this work by Robert Burns.' The *rechauffée* of a coarse ditty, beginning:—

'Bonnie Peggie Ramsay as ony man may see,
Has a bonnie sweet face and a gleg glintin e'e.'

In Durfey's *Ivills*, 1707, is also a coarse but different song of the same name. Whoever Peg was, she had a wide and long reputation on both sides of the Border, and was not burdened with morals. She is referred to in Shakespeare's *Twelfth Night*, Act 2, Sc. 3, and is named by Tom Nashe in *The Shepherd's*

Holiday as the title of a ballad or dance tune. In England, two different melodies served for numerous ballads of the Peg-a-Ramsay class, but neither is identical with that of Burns's verses. The earliest specimen of the English melody is in Ballet's *Lute Book*, a MS. of uncertain date, the other is in a MS. by Dr. John Bull, entitled *Little Pegge of Ramsie*, known later as *Watton Town's End*, or *O, London is a fine town*, in the *Dancing Master*, 1665, and with the song in *Pills*, 1719, v. 139. The music is reprinted in Chappell's *Popular Music*, p. 218. The Scottish tune in the *Museum*, 1803, with Burns's song is entirely different from the English Air. I have not found it in any earlier music book.

No. 195. *The taylor he cam here to sew.* *Scots Musical Museum*, 1796, No. 490. The MS. is in the British Museum. A song in Herd's *Scots Songs*, 1769, 318, entitled *The tailor* gave only a bare suggestion to Burns, neither the subject nor the rhythm being identical with that in the text. In the MS. he informs the editor that the tune *The Drummer* is in Aird's *Airs*, 1782, i. No. 129, and goes on to instruct him as follows: 'Only remember that the second part of the tune, as Aird has set it, goes here to the first part of the song; and of course Aird's first part goes to the chorus' (R. B.). The instruction was carried out with a little variation from the melody in Aird, which is as in our text. The music is also in Stewart's *Reels*, 1762, 28, and Ross's *Reels*, 1780, 32. It is said to be also in Walsh's *Caledonian Country Dances*, c. 1741.

No. 196. *O, steer her up, and haud her gaun.* *Scots Musical Museum*, 1803, No. 504. 'Written for this work by Robert Burns.' 'Mr. Burns's old words' (Law's *MS. List*). In Ramsay's *Miscellany*, 1725, is a garbled and disconnected song of the title, which Herd copied into *Scots Songs*, 1769, 181. Stenhouse says 'Ramsay very properly suppressed the old song, enough of which is still well known' (*Illustrations*, p. 441). Burns wrote all but the first four lines, and put it wholly in Scottish orthography.

The tune *Steer her up*, a seventeenth century production, is said to be in Guthrie's MS. It is in Playford's *Original Scots Tunes*, 1700; Sinkler's MS., 1710; McGibbon's *Scots Tunes*, 1742, 7; Oswald's *Companion*, 1745, ii. 25; and Aird's *Airs*, 1782, i. No. 118. The first half of *Steer her up* is in the tune *Scerdustis* in the *Skene MS.*, c. 1630.

No. 197. *What can a young lassie?* *Scots Musical Museum*, 1792, No. 316, signed 'R,' entitled *What can a young lassie do wi' an auld man?* The MS. is in the British Museum. In Gray's *MS. List*—'Mr. B.—words.'

A variation of the subject of the song is four lines in the *Herd MS.*, as follows, now printed for the first time:—

'Kiss ye Jean, kiss ye Jean;—
Never let an auld man kiss ye Jean,
An auld man's nae man till a young quean;—
Never let an auld man kiss ye Jean.'

Holbein made a wood-cut of this very old episode in human life for Erasmus's *Praise of Folly*. There is an English ballad on the subject about two hundred and fifty years old. The earliest copy is a black letter broadside of the seventeenth century, entitled '*The young woman's complaint, or a caveat to all maids to have a care how they be married to old men.* The tune is *What should a young woman do with an old man, &c.*, or *The Tyrant*. London, printed for W. Gilbertson in Giltspur Street Without Newgate.' It is referred to in a medley in Durfey's *Pills*, 1719. This street ballad is better than the average of the rhyming literature of the flying stationers. I cannot identify the English melody or its alternative *The Tyrant*, but it is not at all likely to be the tune in the text, which is in Oswald's *Companion*, 1754, vi. 5, and for which Burns wrote his song.

Dr. Blacklock had written a long ballad for the tune, about which Burns made the following remark on the MS. of his own song to the editor of the *Museum*: 'Set the tune to these words. Dr. B.'s set of the tune is bad; I here enclose a better. You may put Dr. B.'s song after these verses, or you may leave it out as you please.' The editor rejected Blacklock's ballad.

No. 198. Awa wi' your witchcraft o' beauty's alarms. Thomson's *Scottish Airs*, 1799, 100. 'Written for this work by Robert Burns. Air, *Balinamona Ora*.' The MS. is in the Thomson collection. From August, 1795 to January, 1796 is a blank in Burns's correspondence. At the request of Thomson he resumes his work. Verses were wanted for Irish airs, and in sending the present song Burns, in February, repeats what he has done in this way. 'I strung up a kind of rhapsody to another Hibernian melody which I admire much . . . If this will do, you have now four of my Irish engagements—*Humours of Glen, Captain O'Kean, Oonaghs Waterfall, and Balinamona*.' In a line he disposes of his former ideal, Jean Lorimer: 'In my by-past songs, I dislike one thing, the name *Chloris*.' There is a reminiscence of Allan Ramsay's 'Gie me a lass wi' a lump o' land' in the present song.

The tune *Balinamona* is in Thumoth's *English and Irish Airs*, c. 1760, 26; in the *Perth Musical Miscellany*, 1786, 105; and *Calliope*, London, 1788, 256. I was a popular air at public concerts in London during the last half of the eighteenth century.

No. 199. Had I the wyte. *Scots Musical Museum*, 1796, No. 415, signed 'Z.' The MS. is in the British Museum. The version in the *Merry Muses* is slightly different. The chorus and a stanza which Burns did not use are in Herd's *MS*. The tune can be traced to near the beginning of the eighteenth century, and it is plain that it was sung to some other song besides the present class. Apparently an earlier original in Ramsay's *Miscellany*, 1724, *My Jocky blyth for what thou hast done* is marked for *Come kiss with me, come clap with me*. The tune is in Ramsay's *Musick*, c. 1726, and with Ramsay's verses in the *Orpheus Caledonius*, 1733, No. 39. In Oswald's *Companion*, c. 1755, vii. 20 there is an additional strain, and the title for the first time is *Had I the wate she bade me*. In Campbell's *Reels*, 1778, 20, it bears the name *Highland Hills*, the same as that named in the *Merry Muses*. In Ross's *Reels*, 1780, 9, it is called *Mason laddie*; lastly, Gow in his third collection of *Reels* names it the *Bob of Fettercairn*. The popularity of this gay attractive melody is by no means exhausted. In *Northumbrian Minstrelsy*, 1882, 156, a collection of Northumbrian tunes published by the Newcastle Society of Antiquaries, there is a bad setting of it entitled *Newburn lads*, and it is still played on the small pipes in Northumberland. I heard it the other day ground out of a barrel organ in the streets of Newcastle, preceded and followed by airs from the newest operas. The foreign artist who turned the handle knew it as a *Scotch tune*.

No. 200. Gat ye me, O, gat ye me. *Scots Musical Museum*, 1796, No. 430, entitled *The lass of Ecclefechan*. 'The MS. incomplete is in the British Museum, entitled *Lucky Laing*' (R. B.). A copy, with the exception of alterations in the second four lines, is in the *Merry Muses* marked for the tune *Jacky Latin*; the following is the first stanza and chorus of a song of uncertain age:—

'Bonie Jockie, braw Jockie,
Bonie Jocky Latin,
Because she wudna gie'm a kiss,
His heart was at the breaking.

Bonie Jockie, braw Jockie,
Bonie Jockie Latin,
His skin was like the silk sae fine,
And mine was like the satin.'

This capital pipe tune, as *Jack Latin*, is in the *Caledonian Pocket Companion*, c. 1759, xii. 6; in M^cGibbon's *Scots Tunes*, 1768, 110; and M^cLean's *Scots Tunes*, c. 1772, 27. It is still a favourite in Northumberland, where it is known

as *Jacky Leyton*. The English tune *Jack a Lent*, in Playford's *Dancing Master*, 1670, has no resemblance to the present air, but it is also a pipe melody. The earliest known ballad of *Jack of Lent* was written in 1625 to welcome Queen Henrietta Maria. A copy is in *Choyce Drollery*, 1656, 20. In early times *Jack a Lent* was a stuffed puppet. The origin of the effigy is obscure, but most likely it was set up in ridicule of the monks. The game survives in the present day as *Aunt Sally*.

No. 201. *Last May a braw wooer*. Thomson's *Scotish Airs*, 1799, 52. 'Written for this work by Robert Burns.'—Air, *The Lothian Lassie* (*Scots Musical Museum*, 1803, No. 522). A MS. is in the Thomson collection. Burns has hit off in a ludicrous and veracious manner a particular trait of the Scottish character. The apparent coldness of the people is effected by a simulated repression of the affections. No one has yet undertaken a psychological criticism of the Scot on historical principles. The sober *dour* Scot has strong human sympathies, but the spring is deep, and an earthquake is sometimes required to make them flow. The style of the present song is original; there were verses on the same subject, not devoid of merit, but much inferior to those of Burns. The first stanza of *The Lothian Lassie* begins as follows:—

'The Queen o' the Lothians cam cruizin to Fife,
Fal de ral, lal de ral, lairo,
To see gin a wooer wad tak her for life,
Sing hey fal de ral,' &c.

A wooer does turn up, but he is bashful, and cannot muster sufficient courage to speak to Jenny. He solicits an aunt of the fair one to be the go-between, and she, with a natural faculty for matchmaking, soon arranges the business. When Jenny appears the swain loses courage, runs away, but is brought forcibly back still blushing. Jenny being a person of considerable perspicuity, thinks the best way is to accept the offer promptly, lest the lover after consideration should change his mind.

'The question was spier'd, and the bargain was struck
The neighbours cam in, and wished them good luck.'

Before forwarding *Last May a braw wooer* Burns sent to Thomson in May or June, 1795, *The Lothian Lassie*, with a letter, saying: 'The song is well known, but was never in notes before. The first part is the old tune. It is a great favourite of mine. I think it would make a fine *Andante* ballad.' Here Burns refers to the music. The immediate success of the song published by Thomson caused Johnson to insert it in the *Museum*, 1803, No. 522, with some alterations for the worse which Stenhouse pretended were authorized by Burns. Whether or not he sent to Johnson a copy of the words of *Last May a braw wooer*, it is certain from a MS. which I have seen, that he furnished Johnson through Clarke with a copy of the tune, which was first printed with his words in 1799. Some parts of the air have a strong resemblance to *Kellyburn braes*, No. 331 *infra*.

No. 202. *Wantonness for evermair*. *Scots Musical Museum*, 1796, No. 422; *Centenary edition*, 1807, iii. 154. 'This bagatelle was written and communicated by Burns to the *Museum*' (Stenhouse, *Illustrations*, p. 379).

This excellent melody, with the precise title of the first line of the verses, is in Aird's *Airs*, 1788, iii. No. 443, and the title indicates that a song existed before Burns wrote his stanza, if it is not a corrected verse of the song itself. *Wantonness* was a favourite character with the Scottish poets, Dunbar, Lindsay, and Gavin Douglas, in their dramas and interludes of the early part of the sixteenth century.

No. 203. *The robin cam to the wren's nest*. *Scots Musical Museum*, 1796, No. 406, entitled *The wren's nest* (*Scott-Douglas edition*, 1877, iii. 296).

The original of this stanza is a nursery rhyme long known in the west of Scotland. On the *Museum* MS. Clarke, the musical editor, wrote, 'The tune is only a bad set of *Johnny's grey brecks*. I took it down from Mrs. Burns's singing. There are more words I believe. You must apply to Burns'; to which Johnson, the publisher, replied, 'there are no more words' (Stenhouse, *Illustrations*, p. 365). The following verses are the last stanzas of a song in Herd's *Scottish Songs*, 1776, ii. 167:—

<p>'Now in there came my Lady WREN, With mony a sigh and a groan; O what care I for a' the lads, If my wee lad be gone?</p>	<p>'Then ROBIN turned him round about, E'en like a little king: Go, pack ye out at my chamber door, Ye little cutty quean.'</p>
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The wren, for some unknown reason, has been long known in Scottish poetry. In the fifteenth century a popular poem was entitled *How the wren cam out of Ailsa*. Gavin Douglas in the *Palace of Honour*, written in 1501, enumerates some tales and ballads then current. Thus:—

'I saw *Rauf Colyear* with his thrawin brow,
Craibit *John the Keif*, and auld *Cowkelbie's sow*;
And how the wran came out of Ailssay
And *Piers Plewman* that made his workmen fow;
Greit Gowmakmorne and *Fyn Makowl*, and how
They suld be goddis in Ireland as they say;
Then saw I *Maitland upon auld Beird Gray*;
Robene Hude, and *Gilbert with the white hand*,
How *Hay of Naughtan* flew in Madin land.'

(Douglas's *Works*, 1874, i. 65.)

The tune has no history, and can be compared with No. 67 supra.

*No. 204. *Lassie, lend me your braw hemp-heckle*. 'The *Bob o' Dumblane* remains to be added in your fifth volume. Take it from the *Orpheus Caledonius*: if you have not this book I will send you a reading of it. At the end of this set (Ramsay's) let the old words follow' (*Burns to Johnson*, 1795). In Gray's MS. Lists Burns wrote against the title of the song 'Mr. Burns's old words.' The following note is not in the *Interleaved Museum* as quoted in Cromek's *Reliques*, 1808, 305, and it is given with reservation: 'Ramsay, as usual, has modernised this song. The original, which I learned on the spot from my old hostess in the principal inn there (Dunblane), is,' as in the text. Neither the tune nor the 'old' words of Burns were inserted in the *Museum*, and this is the first time both have been brought together. Ramsay's words, referred to by Burns, are in his *Miscellany*, 1724, reprinted in Herd's *Scots Songs*, 1769, 42: and with the tune, in the *Orpheus Caledonius*, 1725, No. 45, which is not the same as *Lord Bredalbane's March* often confused with it, for which see Song No. 170. With the exception of the first two lines, Burns's verses are different from the song in the *Orpheus*.

No. 205. *My daddie was a fiddler fine*. *Scots Musical Museum*, 1796, No. 457; *Centenary Burns*, 1897, iii. 166. This is the chorus, and first of three stanzas in the *Merry Muses*, of a clever and witty song revised by Burns which cannot be further quoted.

The tune entitled *Stumpie* is in Aird's *Airs*, 1782, ii. No. 44. The same subject, as near as possible, is *Lady Betty Wemyss' Reel*, in Bremner's *Reels*, 1757, 21. Stenhouse says it was formerly called *Jocky has gotten a wife*, but I cannot find the music under this name. Mr. Glen states that it is titled *Butter'd pease* in Walsh's *Caledonian Country Dances*, c. 1734.

No. 206. *There's news, lasses, news*. *Scots Musical Museum*, 1803, No. 589, 'Written for this work by Robert Burns.' *Scott-Douglas edition*, iii. 298. An old song remodelled, and only remarkable in the last stanza

for a vernacular description of the duties of a ploughman in the south of Scotland. The original is a fragment of eight lines in Herd's *MS.*, beginning:—

‘Newes, lasses, newes,
Gude newes I hae to tell;
There 's a boat fu' o' young men
Come to our town to sell.’

The title of the tune in Burns's hand is in the *Gray MS.* The first half is the first subject of *Captain Mackenzie's Reel* in Stewart's *Reels*, 1762, 36. The air was sung to a metrical satire on the ladies of Edinburgh, entitled *The vain guidwife*, printed in Sharpe's *Ballad Book*, 1824.

*No. 207. **O, Galloway Tam cam here to woo.** *Scots Musical Museum*, 1792, No. 325 and marked in Law's *MS.* ‘Mr. Burns's old words,’ who intended the fragment to precede one of Dr. Blacklock's songs for the *Museum* for the same tune. In 1810 Cromeck printed the lines with an additional stanza of palpable modern construction, which, however, he alleged to be old and part of the song.

The following Note by Robert Riddell is in the *Interleaved Museum*, and it is not in Burns's handwriting as pretended by Cromeck: ‘I have seen an interlude (acted at a wedding) to this tune called *The wooing of the maiden*. These entertainments are now much worn out in this part of Scotland. Two are still retained in Nithsdale, viz.: *Silly pure auld Glenae*, and this one, *The wooing of the maiden*’: (*Reliques*, 1808, 295). The tune is in Atkinson's *MS.*, 1694, and Oswald's *Companion*, 1754, vi. 25. In a common measure *O'er the hills and far away* resembles it.

*No. 208. **The Collier has a dochter.** This fragment of eight lines is in the *Interleaved Museum*, and may be entitled in his own way ‘Mr. Burns's old words.’ The note of Burns is correctly quoted by Cromeck in *Reliques*, 219:—‘The first half stanza is much older than the days of Ramsay’ whose song is in his *Miscellany*, 1724; and with the tune in Johnson's *Museum*, 1787, No. 47.

Burns wrote two original songs for *The Collier's bonie lassie*, for which see Nos. 44 and 232.