

IV. CONNUBIAL,

No. 209. First when Maggie was my care. *Scots Musical Museum*, 1790, No. 249, signed X., entitled *Whistle o'er the lave o't*. 'Mr. Burns's old words' (*Law's MS. List*). Burns got the title of this from a song of the seventeenth century. The lords of creation in Scotland were no better than their sex elsewhere. They were never so good as to be able to dispense with the discipline of married life. It has not been ascertained to whom Burns referred in this song. In Herd's *Scots Songs*, 1769, 316, are the two following stanzas for the tune:—

' My mither sent me to the well,
She had better gane hersell,
I got the thing I dare nae tell,
Whistle o'er the lave o't.

' My mither sent me to the sea,
For to gather mussels three;
A sailor lad fell in wi' me,—
Whistle o'er the lave o't.'

This is styled one of the malignant songs in *Scotch Presbyterian Eloquence* of the seventeenth century.

The tune *Whistle over the lave o't* is in Bremner's *Reels*, 1759, 56. It varies a little from the copy in the *Museum*. It is also in the *Caledonian Pocket Companion*, 1759, xii. 15. C. Kirkpatrick Sharpe incorrectly stated that *Dance Katie*

Bairdie of the seventeenth century is the same tune. He retails a traditional story of a pedestrian who, crossing Glasgow churchyard one moonshine night, saw the Devil and a male acquaintance who had recently died dancing round the tombstone of the dead man, his majesty playing on the fiddle *Whistle o'er the lave o't*. Another proof, if any were wanted, that the devil knows and appreciates good music. The tune is said to be in *Blaikie's MS.*, 1692, which is not improbable. According to Burns, John Bruce, a Highland fiddler who lived in Dumfries, composed the air about the beginning of the eighteenth century. (See Letter to Thomson, Oct. 1794.)

No. 210. O, some will court and compliment. *Scots Musical Museum*, 1792, No. 305, entitled *John, come kiss me now*. 'Mr. Burns's old words,' (Law's *MS. List*). The MS. is in the British Museum. A fragment of eight lines in Herd's *Scots Songs*, 1769, 315 was the model of Burns's verses. The tenacity of life in a popular song is illustrated here, for the tune and verses have been in continuous use for the last 350 years. A parody of twenty-six stanzas is in the *Gude and Godlie Ballads*, 1567, and it is an example of a Reformation song referred to in the note on No. 212. The first four lines of Herd begin this early song, and two other stanzas of the religious imitation may serve as a specimen:—

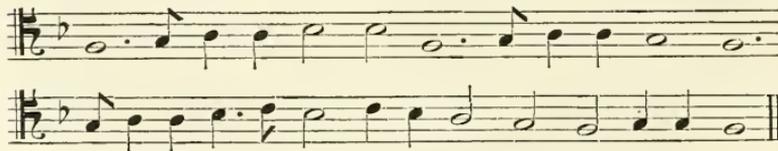
'The Lord thy God I am
That Johne dois thè call;
Johne representit man,
Be grace celestiall,

'My prophetis call, my preichouris cry,
Johne, cum kis me now,
Johne, cum kis me by and by,
And mak no moir adow.'

It is remarkable that no verses of *John, come kiss me now* have been found in England, although the tune has been preserved there. Numerous references are made to the latter in English literature, but always as a dance. In *A woman killed with kindness*, 1600, Sisly says 'I love no dance so well as *John, come kiss me now*.' In Burton's *Anatomy of Melancholy* (1621) 1893, iii. 180, is 'Yea, many times this *love* will make old men and women that have more toes than teeth, dance *John, come kiss me now*.' In '*Tis merry when gossips meet*, 1609, is said 'Such store of ticking galliards I do vow; not an old dance, but *John, come kiss me now*.' In a song in *Westminster Drollery*, 1671, 49, beginning 'My name is honest Harry' is the following verse:—

'The fiddlers shall attend us,
And first play, *John, come kiss me*;
And when that we have danced a round,
They shall play, *Hit or misse me*.'

In Philips' *Don Quixote*, 1687, is said 'all naturally singing *Walsingham*, and whistling, *John, come kiss me now*.' A copy of the music is in the *Fitzwilliam Virginal Book* c. 1650, with a number of variations composed by Will. Byrd. But in an earlier book of MS. *Airs and Sonnets* at Trinity College, Dublin (F. 5. 13, pp. 55 and 56) is the tune with variations of a song of thirteen stanzas in the Scottish phraseology of the sixteenth century. I copy the tune and the verses, now both printed for the first time:—



'Jon, come kisse me now, now, Jon, come kisse me now;
Jon, come kisse me by and by and mak no mor adoe.

His answer to yt sam toone

Peace, I'm angrie now, now; Peace, I'm angrie now,
 Peace I'm angrie at the hert, and knows not what to doe,
 Wyfes can faine and wyfes can flatter: have I not hitt them now,
 When once they beginn they still do clatter: & soe doeth my wyf too.
 Wyfes are good and wyfes are bad: have I not, etc.
 Wyfes can mak their husbands mad: & so doe, etc.
 Wyfes can sport and wyfes can play: have I not, etc.
 And with little work passe over the day: & so, etc.
 Wyfes hes many fine words & looks: have I not, etc.
 And draw sillie men on folies hooks: and soe, etc.
 Wyfes will not their meeting misse: have I not, etc.
 A cup of sack they can well kisse: and so, etc.
 Wyfes can dance and wyfes can lowp: have I not, etc.
 Wyfes can toome the full wyne stowp: and soe, etc.
 Wyfes can ban and wyfes can curse: have I not, etc.
 Wyfes can toome their husbands purse: and so, etc.
 Wyfes can flyte and wyfes can scold: have I not, etc.
 Wyfes of ther toungs they have no hold: and none has myne, etc.
 Wyfes they'r good than at no tym: neither is my wyf now;
 Except it be in drinking wyn: and so is my wyf too.
 Some they are right needfull evils: so is my wyfe now;
 Wyfes are nothing elss but divles: and so my wyf too.
 Now of my song I make ane end: etc.
 All such wyfs to the divell I send: amongst them my wyf too.
 Peace I'm angrie now, now: Peace I'm angrie now,
 Peace I'm angrie at the hert, and cannot tell qt to dow.'

A somewhat licentious parody on the above is in *Merry Drollerie*, 1670, 302, which is reprinted in *Durfeys Pills*, 1719, iv. 18r. Neither the verses nor the tune have any reference to *John come kiss me now*.

The Dublin MS. lettered *Airs and Sonnets* is curiously enough a part of Wood's Scottish MSS. of *Psalm and Hymn Tunes*, 1566—1578, and it contains the earliest specimen of secular music written in Scotland. According to David Laing the secular songs and music are, however, not earlier than 1620. The sacred music, or Wood's portion in the Dublin volume, bears the title: "This is the fyft Buke addit to the four psalme Bukkis for songs of four or fyve pairtis . . . 1569," and ends on page 33. Then follows a considerable number of *Airs and Sonnets*—'Which are all notted heir with the Tennor or common pairt they are sung with.'

As bearing on the nationality of the air, we have the curious fact that there was a song popular in Scotland about 1560, probably that above quoted, and a fragment traditionally handed down and printed in 1769, while in England, the tune never had words attached to it. William Chappell in *Popular Music*, p. 147, could not find words, and printed with the air a stanza from the *Godlie Ballads*. The old form of the music consisted of one measure; the second part was added about the end of the seventeenth century. The tune in our text is from the seventh edition, 1674, of Playford's *Introduction to the Skill of Musick*, London, first printed in 1654. The music is also in *Blaikie's MS.* 1692; *Sinkler's MS.* 1710; *Oswald's Companion*, 1754, vi. 2; M^cGibbon's *Scots Tunes*, 1768, iv. 94; and printed for the first time with words in the *Scots Musical Museum*, 1792, No. 305. Burns directed the publisher for the music to M^cGibbon's *Collection*.

No. 211. There was a wife wonn'd in Cockpen. *Scots Musical Museum*, 1803, No. 539, signed 'B,' entitled *Scroggam*. 'Written for this work by

Robert Burns,' to preserve the melody of an old song. Stenhouse records 'There is another, and a very old song, to the same air, but it is quite inadmissible.' I can find no record of the very old song with the rhythm. The ale-wife of Cockpen is a good match for the laird of Song No. 191. He may have been a customer, and indulged himself in singing at her board his favourite song of *Brose and butter*.

I have not found the tune *Scroggam* before its appearance in the *Museum*. It is not composed on the lines of the old Scottish scales, the major sixths and sevenths of the modern minor scale being rarely, if at all, used in antique, Scottish melodies.

No. 212. *John Anderson my jo*, John. *Scots Musical Museum*, 1790, No. 260, signed 'B.' In *MS. List*—'Mr. Burns's old words,' and in the *Interleaved Museum*, 'This Song is mine.' Thomson's *Scottish Airs*, 1799, 51, with additional spurious stanzas, first printed in Brash and Reid's *Chap-book*, 1796. Dr. Currie, in *Works*, 1800, iv. 302, published the correct words and warned the public against the spurious stanzas, but in many editions of Burns they are still inserted as part of the original song.

In Percy's *Reliques*, 1765, are printed two curious stanzas, entitled *John Anderson my jo*.—*A Scottish song*. The verses are in the form of a dialogue between a man and a woman, and the matter is more provocative of family discord than connubial bliss. The woman begins:—

' John Anderson my jo, cum in as ye gae bye,
and ye sall get a sheip's heid weel baken in a pye;
Weel baken in a pye, and the haggis in a pat;
John Anderson my jo, cum in, and ze's get that.'

She informs the man on inquiry that she has five bairns, but three of them are not the guidman's. In subsequent editions of Percy's *Reliques*, the five bairns are turned into seven—two legitimate, and five illegitimate—most likely to round off the pretty invention that the verses are an allegory on the Romish sacraments. The authority for the verses was not given. In the Bishop's preface to his fourth edition it is said 'where any variation occurs from the former impression it will be understood to have been given on the authority of that MS.' This statement caused an infinity of trouble until it was discovered that very many pieces in the *Reliques*, including *John Anderson my jo*, are not in the MS. at all. The invention of the sacramental allegory gave an historical reputation to a tradition which has continued to circulate ever since. Percy probably knew Haile's specimens of the *Gude and Godlie Ballads*, 1765; but no song like *John Anderson my jo* is there, nor in the complete collection since published. Percy is responsible for saying that the song is as old as the Reformation, and that his verses are a satire on the Church of Rome. It may be so, but there is no historical evidence. I may here remark that the description 'old words' which Burns gave to many of his songs was very elastic. In the case of *John Anderson my jo* he adopted only the title or first line of the song, the rest is entirely original; and the subject has nothing in common with the verses 'sung by the choice spirits' of the eighteenth century. In that curious surreptitious small volume known as the *Merry Muses* is the 'old' song beginning:—

' John Anderson my jo, John,
I wonder what you mean,
To lie sae lang i' the mornin
And sit sae late at e'en?

Ye'll blear a' your een, John,
And why do ye so?
Come sooner to your bed at e'en
John Anderson, my jo.'

The complete song in Richardson's *Masque*, c. 1770, 292, cannot be repeated here. I know of no other Scottish song than this one answering to the title. For further light on the subject, see Note 224. Other three songs marked

for the tune are in the *Merry Muses*, one in the *Tea-Table Miscellany*, 1724, and another beginning *When I was a wec thing*, in Herd's *Scottish Songs*, 1776, ii. 213; but none of them have any reference to *John Anderson my jo*. That a much earlier song did exist is proved from the music books.

The tune entitled *John Andersome my jo* is in the *Skene MS. c. 1630*; also with Ramsay's words in Watts's *Musical Miscellany*, 1731, vi. 202; Oswald's *Companion*, 1752, iv. 22; and Aird's *Airs*, 1782, ii. No. 167.

The melody of two English songs—*Paul's Steeple* and *I am the Duke of Norfolk*—belonging to the latter half of the sixteenth century is claimed to be the original of *John Anderson my jo*, but the music in English collections is not found earlier than the *Dancing Master*, 1651. The following is taken from a translation of the *Skene MS.*



For further information on the English melody see Chappell's *Popular Music*, p. 117.

It is necessary to enter a warning against the following remark on *John Anderson my jo* by Bishop Percy in his *Reliques*. 'It is a received tradition in Scotland that at the time of the Reformation ridiculous and obscene songs were composed to be sung by the rabble to the tunes of the most favourite hymns in the Latin Service. *Green Sleeves and pudding pies* is said to have been one of these metamorphosed hymns; *Maggy Lauder* was another; *John Anderson my jo* was a third. The original music of all these burlesque sonnets was very fine.' This is a most confused and misleading statement. There is not an example of a hymn tune or a tune 'of the most favourite hymns in the Latin Service' to be found in Scotland in connexion with a secular song. The three titles named are secular airs, and none are known to have been used for the purpose named. It is ridiculous to speak of the very fine original music of these 'sonnets' in the past tense. All were very popular and well known in Percy's time, and they are well known now as secular folk tunes with secular words. What was done in Scotland was to imitate every European country, including England. Religious parodies of secular songs were written for popular secular airs, and these 'sangs,' mixed up with hymns and psalms, are preserved in the collection known as *The Gude and Godlie Ballads*. In the whole song and dance music of Scotland only one melody called *Cumnock Psalms* (see No. 260, and that was collected by Burns from tradition) can by any stretch of the imagination have any connexion with the church tunes. The offensive epithet applied by Percy to the songs is not warranted. 'The paipe that pagane full of pryde,' which casts spirited ridicule on the morals of the priests, is the most plain spoken, but scarcely deserves the epithet.

No. 213. Willie Wastle dwalt on Tweed. *Scots Musical Museum*, 1792, No. 376, signed 'B,' entitled *Sic a wife as Willie had*. The MS. is in the British Museum. The verses are unrivalled as a vernacular pen and ink portrait of one who had not a single point of physical beauty to recommend her. A recent writer in the public press identifies Linkumdoddie as five and a half miles from Broughton on the road to Tweedsmuir and Moffat. On the

opposite bank of the Tweed, where a hill stream called Logan Water runs into the Tweed, stood a thatched cottage called Linkumdoddie, which disappeared forty years ago. At the end of the eighteenth century a weaver called Gideon Thomson lived there, but nothing is known of his wife. This story has not been verified, but it may be remarked that Burns knew the locality, and more than once stayed at the Crook Inn, a few miles distant from where Linkumdoddie is said to have stood.

The fragment of a popular rhyme of the seventeenth century is quoted in *Scotch Presbyterian Eloquence Display'd*, 1694. A preacher at Linton is represented as saying 'Our bishops thought they were very secure this long time, like

Willie Willie Wastle, I am in my castle;
A' the dogs in the town, dare not ding me down.'

Willie Wastle's Castle is the ancient castle of Home, situated in the North-East corner of Roxburghshire. Cromwell besieged and destroyed it. The owner challenged the Protector to do his worst, and he did it effectually.

The tune was first printed in the *Museum* with Burns's song. A song and tune *Sike a wife as Willy had* is in *180 Loyal Songs*, 1685, 320; the music is also in *Atkinson's MS.* 1694 and elsewhere, but it has no resemblance to that here printed. The tune of Burns's song is a specimen of a numerous class of Scottish folk music which puzzles the composer to harmonize.

No. 214. There's sax eggs in the pan, gudeman. *Scots Musical Museum*, 1796, No. 409. This MS. is in the British Museum. A version in Herd's *Scots Songs*, 1769, 316, has four stanzas and a chorus. The first and second stanzas of Burns are near copies from Herd, the chorus is somewhat altered, and the 'sheephead' stanza is much altered. 'Mr. B. gave the old words': (*Law's MS. List*).

For information on the tune, see Song No. 249. Burns made a note on his manuscript that the chorus was to be sung to the first part of the tune, as in the text.

No. 215. I bought my wife a stane o' lint. *Scots Musical Museum*, 1792, No. 350, entitled *The weary pund o' tow*. The MS. is in the British Museum. It is the model of a song known by the name of its tune. Marriage as a release from work is described by George Colman the younger in one of his comedies. The mistress of a servant who is careless, asks her how she expects to get a character when she is so lazy, and receives the snappish reply 'Character! I don't want a character; I am going to be married.' A black letter ballad entitled *The Cruell Shrow or the patient man's woe*, printed by *M.P. for Henry Gosson* about 1665, describes the life of a suffering husband. The last stanza contains a generous wish and offer:—

'O that some harmless honest man,
Whom death did so befriend,
To take his wife from off his hand,
His sorrows for to end,
Would change with me to rid my care,
And take my wife alive,
For his dead wife, unto his share!
Then I would hope to thrive.'

A song *The pound of tow*—incomplete—in *The Charmer*, 1782, i. 339, is also in a Chap-book by J. Jennings, Fleet Street. The following is the middle stanza in *The Charmer*:—

'But if your wife and my wife were in a boat thegither,
And yon honest man's wife were in to steer the rither;
And if the boat were bottomless, and seven mile to row,
I think my wife would ne'er come back to spin her pound of tow.'

The tune is in Oswald's *Companion*, c. 1756, viii. 4. In the *Museum*, with Burns's song, it is directed to be sung very slow.

No. 216. The bairns gat out wi' an unco shout. *Scots Musical Museum*, 1792, No. 396, signed 'B,' entitled *The deuks dang o'er my daddie*. The MS. is in the British Museum with directions by Burns where the tune is to be found. One of the humorous connubial songs for which Scotland is distinguished. The dialogue sparkles with fun. The hale and active wife has a profound disrespect for her rheumatic 'fashionless' old husband, whose children even deride him. A fragment from a MS. once in the possession of the late C. K. Sharpe is subjoined :—

'The nine pint bicker's fa'n aff the bink,
And broken the ten-pint cannie, O,
The wife and her kimmers sat down
to drink,
But ne'er a drap gae the guidman-
nie, O;

The bairns they a' set up a shout,
The deuks dang o'er my daddie, O;
"There's no muckle matter" quo' the
guidwife
"He's ay been a daidlin bodie, O."

The tune first printed in Playford's *Dancing Master*, 1670, is English; the title *Buff Coat* indicates a political origin in the Restoration period or earlier, for Fletcher, in *The Knight of Malta*, refers to a song as *The soldier has no fellow*, which was sung to the tune. Early in the seventeenth century the defensive armour of the soldier was a buff leather jerkin thick enough to protect the body from sword cuts. This continued to be the uniform during the reigns of Charles I and II, and the Commonwealth. No version exists of *The soldier has no fellow* (or *The buff coat has no fellow*); but various ballads on other subjects are marked to be sung to *Buff coat*, and during the eighteenth century the tune was introduced into several operas. The Scots tune *The deuks dang o'er my daddie* differs in detail from *Buff coat*, but both are practically the same. The music entitled *The buff coat has no fellow* is in *Atkinson's MS.* 1694, and as the *Deukes dang over my daddie* in Oswald's *Curious Collection Scots Tunes*, 1740, 4; in his *Companion*, 1743, i. 1; McGibbon's *Scots Tunes*, 1755, 7; and Aird's *Airs*, 1782, i. No. 68.

No. 217. Husband, husband, cease your strife. Thomson's *Scottish Airs*, 1799, 62, 'Written for this Work by Robert Burns.' The MS. is in the Thomson collection. An imperfect copy is in the British Museum. *My spouse Nancy* sent in December, 1793, is an English version of *My jo Janet*, which is a delightful humorous dialogue, conducted in the most courteous manner between a parsimonious husband and a vain young wife who dresses to attract the attention of the public. *Janet* of the old song and the *Nancy* of Burns are different characters. The latter is a termagant requiring physical force argument. *My jo Janet* is in the *Tea-Table Miscellany*, 1724, and Herd's *Scots Songs*, 1769, 132. The first stanza is :—

'Sweet Sir, for your courtesie,
When you come by the Bass then,
For the love ye bear to me,
Bny me a keeking-glass then.
"Keek into the draw-well,
Janet, Janet, and there ye'll see your bonny sel
My jo Janet."

The rest can be seen in any good collection of Scottish Songs. Wanting the last stanza it is in Johnson's *Museum*, 1788, No. 111. In the *Interleaved Museum* Burns says 'Johnson the publisher, with a foolish delicacy, refused to insert the last stanza of this humorous ballad.' A broadside of the seventeenth century in the British Museum, entitled *Jenny, Jenny; or the false-hearted knight*, obviously an English copy of the Scots original, relates the same

incidents as those of *My jo Janet*. There are at least two other black letter ballads to the tune *Jenny, Jenny*. One, *The kind-hearted Maiden's Resolution*; and the other *The Faithful Young Man's answer to the kind-hearted Maiden's Resolution*; both printed for I. Clarke at the Harp and Bible, in West Smithfield, between the years 1666 and 1684.

The primitive melody is in the *Straloch MS.*, 1627-29, entitled *The old man*; and, wanting the second part, as *Long er onie old man*, in the *Skene MS. c.* 1630. The *Leyden MS. c.* 1692, contains another form called *Kobin and Janet*. The tune is in Oswald's *Companion*, 1751, iii. 16; Mc'Gibbon's *Scots Tunes*, 1755, 11; and with the verses of *My jo Janet* in the *Orpheus Caledonius*, 1733, No. 36; the *Perth Musical Miscellany*, 1786, 159; *Scots Musical Museum*, 1788, No. 111, and Ritson's *Scotish Songs*, 1794, i. 173.

No. 218. *I never saw a fairer*. Currie, *Works*, iv. 14, entitled *My Wife's a winsome wee thing*, which was written for George Thomson and described to him in a letter Nov. 8, 1792, as 'a few lines smooth and pretty,' and he goes on 'If you mean, my dear Sir, that all the songs in your collection shall be poetry of the first merit, I am afraid you will find difficulty in the undertaking more than you are aware of.' Thomson did not publish the song in *Scotish Airs*, 1818, but he inserted it in his *Select Melodies*, 1825, vi. 44, in twenty-four lines, four being by Burns, and twenty by himself! For the tune, see No. 220.

No. 219. *O, that I had ne'er been married*. *Scots Musical Museum*, 1803, No. 593. 'Corrected by R. Burns.' 'Mr. B. gave the old words' (Law's *MS. List*). The chief portion of a distracting letter to Mrs. Dunlop dated 15th December, 1793, states the reason of Burns's attention to the present song. The following is an extract: 'These four months, a sweet little girl, my youngest child, has been so ill, that every day, a week or less threatened to terminate her existence. There had much need be many pleasures annexed to the state of husband and father, for God knows they have many peculiar cares. I see a train of helpless little folk; me and my exertions all their stay; and on what a brittle thread does the life of man hang! If I am nipt off at the command of fate; even in all the vigour of manhood as I am, such things happen every day—Gracious God! what would become of my little flock! 'Tis here that I envy your people of fortune. A father on his deathbed, taking an everlasting leave of his children, has indeed woes enough; but the man of competent fortune leaves his sons and daughters independence and friends; while I—but I shall run distracted if I think any longer on the subject! To leave off talking of the matter so gravely, I shall sing with the old ballad *O that I had ne'er been married*.' He then quotes the first stanza of the present song. The only part written by Burns is the last stanza beginning 'Waefu want and hunger fly me.' The first stanza and chorus are in the *Herd MS.*

The tune entitled *Three Crowdys in a day* is in *Atkinson's MS.*, 1694: the editor of the *Museum*, ignoring the sentiment of Burns's song, cruelly marks the music to be sung 'a little lively,' presumably on the principle of driving away dull care.

*No. 220. *She play'd the loon or she was married*. *Scots Musical Museum*, 1790, No. 217. Burns's holograph in the *Law MS.* is 'Mr. Burns's old words.' The first eight lines are a fragment in Herd's *Scotish Songs*, 1776, ii. 230, the last eight are the work of Burns. The whole song as here printed is in the *Merry Muses*. For the dainty verses which Burns wrote for Thomson to the tune, see No. 218. The music in our text is an early and good set from Stewart's *Reels*, 1762, 30. The tune was first printed in *Original Scotch Tunes*, 1700, entitled *Bride Next*, and with the present title in *Caledonian Pocket Companion*, 1754, vi. 12; and Aird's *Airs*, 1782, i. No. 41.

No. 221. *On peace an' rest my mind was bent*. *Scots Musical Museum*, 1803, No. 532. 'Written for this work by Robert Burns.' 'Mr. B's old

words' (Law's *MS. List*). The MS. is in Chicago. Stenhouse refers to an old song *My wife she dang me*, but gives no particulars. Burns had no experience of such a wife as is suggested in these verses: his humorous connubial songs are uniformly excellent. The class is very largely represented in the vernacular songs of Scotland, and indicates that the women could hold their own against the lords of creation. Hector Boece, the Scottish historian of the fifteenth century, says that in ancient times they were nearly as strong as the men, and maidens and wives 'yeid als weile to battle as the men' (went as well to battle as the men). In Motherwell's *Burns*, 1834, iii. 29, an obviously modern song is quoted, which need not be regarded. The tune *My wife she dang me* is in Oswald's *Companion*, 1754, vi. 4; and M^cGibbon's *Scots Tunes*, 1755, 28. It is a characteristic melody probably of the seventeenth century.

No. 222. *I coft a stane o' haslock woo'.* *Scots Musical Museum*, 1796, No. 437, signed 'Z,' entitled *The cardin o't, &c.* The MS. of this fragment is in the British Museum. The 'haslock woo' named in the first line is the wool on the throat or *hals* of the sheep, from which the finest and softest yarn is made. The second stanza is a reminiscence of *John Anderson my jo*.

The tune *The cardin o't*, or *Salt fish and dumplings*, is a smooth flowing melody, well worth preservation. It is in *Sinkler's MS.*, 1710, entitled *Queensbury's Scots measure*; and in *Aird's Airs*, 1788, iii. No. 487.

No. 223. *The cooper o' Cuddie came here awa.* *Scots Musical Museum*, 1796, No. 431, entitled, *The couper o' Cuddy*. The MS. is in the British Museum. A version substantially the same is in the *Merry Muses*. At the bottom of the *musical MS.* for the printer Burns has written 'This tune is to be met with everywhere.' *Bab at the bowster* is an old favourite dance, and never omitted at penny weddings and other rustic balls. As practised in the West of Scotland it was rather a lengthy function. A row of men and a row of women faced each other, with one in the middle carrying a bolster. The company sang the refrain:—

'Wha learnt you to dance, you to dance, you to dance,
Wha learnt you to dance, Bab at the bowster, brawly.'

At the close of the stanza, the holder of the bolster, laid it at the feet of one of the opposite sex, and then both knelt and kissed. The process was repeated, until all had participated, or until the company tired of the game. Burns, in a letter dated June 30, 1787, describes a ball he was at in the Highlands, where among others *Bab at the bowster* was danced with enthusiasm. This form of salutation was common in England to the end of the sixteenth century and later, when the gentlemen kissed the ladies on entering a room. Erasmus does not give it a place in his satire *The Praise of Folly*, but he was much impressed with the custom, which he could not sufficiently praise, and on which Captain Topham, a competent critic, has remarked that it says much for the superior beauty of English women who could fire the lifeless soul of a Dutchman. The custom went out earlier in England than in Scotland, where it only began to decline in the last quarter of the eighteenth century. It still survives as 'kiss in the ring' in 'unfashionable society.'

In the time of Burns the passion for dancing was at its height in Scotland. Captain Topham, in his *Letters from Edinburgh*, 1775, describes an upper and a middle class ball, where the company danced nothing but reels and strathspeys. They sat unmoved at most of the English country dances, but the moment a reel was played, they jumped up as if they had been bitten by a tarantula. The gravest men in Edinburgh, with the exception of the ministers, were as fond of dancing as the Scottish rustics of the day, and danced not for recreation, but for the sake of dancing.

The Tune is in the *Skene MS.* c. 1630, entitled *Who learned you to dance and a towdle*; as *Country Bumpkin*, in *Stewart's Reels*, c. 1768, 71; and as

Bab at the bowster, in Aird's *Airs*, 1782, i. No. 119. It was sung in at least five English operas of the eighteenth century, and known in England as *A country bumpkin* from one of the opera songs beginning:—

'A country bumpkin who trees did grub,
A vicar that used the pulpit to drub,
And two or three more, o'er a stoup of strong bub,
Late met on a jolly occasion.'

The *Cushion dance*, precisely that described above, was fashionable and popular in England in the reign of Queen Elizabeth: every class from the Court downwards favoured it. John Selden (1584-1664), in *Table Talk*, gives a ludicrous account of the English dancing propensities. 'The Court of England is much altered. At a solemn dancing, first you had the grave measures, then the Corrantos and the Galliards, and this is kept up with ceremony, at length, to *Trenchmore* and the *Cushion-Dance*, and then all the company dance, Lord and groom, Lady and kitchen-maid, no distinction. So in our Court in Queen Elizabeth's time gravity and state were kept up. In king James's time things were pretty well. But in King Charles's time, there has been nothing but *Trenchmore* and the *Cushion Dance*, omnium gatherum, tolly polly, hoite cum toite.' Taylor, the water poet, called the cushion dance a provocative dance, for he before whom the cushion was placed was to kneel and salute the lady. A full description can be seen in Chappell's *Popular Music*, p. 154.

The music of the English *Cushion Dance* is different from the Scottish tune. The earliest printed copy is entitled *Galliarde Anglaise* in a Dutch music book, Amsterdam, 1615. The following is from *Nederlandsche Gederck-Clanck*, 1626, entitled:—

Galliarde Suit Margriet.

The musical score consists of four staves of music in G major. The first staff is in 3/4 time, the second in 3/4 with a repeat sign, the third in 6/8 time, and the fourth in 6/8 time ending with a double bar line and 'D.C.' below it.

No. 224. *Guide'en to you, kimmer.* *Scots Musical Museum*, 1803, No. 523, signed 'B' and marked 'corrected by Burns.' *Centenary edit.* 1897, iii. 189. In Gray's *MS. Lists* 'The music with Mr. Clarke.' In Law's *MS.* 'Mr. Burns's old words.' A part of the verses is a repetition, and probably the original, of the fragment quoted by Percy (see Notes to No. 212). Is it not likely that the fourth and fifth stanzas of *We're a' noddin* are the original of Percy's lines, and that the general *Johny* became the particular *John Anderson*? Stenhouse circulated Percy's statement in his *Illustrations*. The second and last stanzas in the text are in the *Herd MS.* 70; the rest were added by Burns or obtained from tradition. In Sharpe's *Ballad Book*, 1823, there is an incoherent set of verses of the close of the eighteenth century beginning 'Bide a wee, woman, and gie'st a' out', for the tune which probably originated in the street and circulated *viva voce* until put in the *Museum*.

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*No. 225. *There's cauld kail in Aberdeen.* The two stanzas and chorus in the text are in the *Interleaved Museum* where Burns states they are 'the old verses.' They are not found elsewhere, and he doubtless mended them. For an account of the tune *Cauld Kail*, see notes to Nos. 102 and 104.

