

HISTORICAL NOTES

NOTE.—The greater number of the Music Books, referred to in the following Notes, are undated. To avoid defacement by innumerable brackets the *ascertained* year of publication follows the title and precedes the volume or page of the book quoted. The works with and without dates of publication are shown in the Bibliography.

The Notes marked with an asterisk * refer to the Songs now printed for the first time as the works of Burns.

I. LOVE-SONGS: PERSONAL.

a. Various.

No. 1. O, once I lov'd a bonie lass. Burns remarks in his *Commonplace Book*, prior to copying this song, 'I never had the least thought or inclination of turning poet till I got once heartily in love,' and records it as 'the first of my performances, and done at an early period of life, when my heart glowed with honest warm simplicity; unacquainted, and uncorrupted, with the ways of a wicked world. The performance is, indeed, very puerile and silly; but I am always pleased with it, as it recalls to my mind those happy days when my heart was yet honest and my tongue was sincere' (*Commonplace Book*, Edin. 1872, 3). The song was written in 1774 (the above note is dated April, 1783), in honour of Nelly Kilpatrick, 'who sang sweetly,' a farm servant, and daughter of a village blacksmith who in former days had lent the boy Burns romantic chap-books to read. Burns did not publish the song, and it was first printed posthumously in the *Scots Musical Museum*, 1803, No. 551, without the *Fal de lal* chorus in the original copy.

I cannot trace the tune *I am a man unmarried*—the favourite reel of the girl—for which Burns wrote the verses; and the music to which the verses were set in the *Museum*, and there printed for the first time, has not the 'ancient' character assigned to it by Stenhouse, and there is no evidence that Burns knew the tune as printed.

No. 2. In Tarbolton, ye ken. Chambers's *Burns*, 1851; without title of tune. The farm of the Bennals named in the verses is situated near Afton Lodge, a few miles from Lochlea, where Burns probably lived at the time he celebrated the two daughters of Ronald, who was reputed to be a person of means and gave himself airs. Gilbert Burns, it is said, had wooed Jean, but was rejected on account of his poverty: Robert affected the other, Anna. In 1789 Ronald became a bankrupt, and Burns in conveying the news to his younger brother William did not conceal his feelings when he says, 'You will easily guess, that from his insolent vanity in his sunshine of life, he will now feel a little retaliation from those who thought themselves eclipsed by him; for, poor fellow, I do not think he ever intentionally injured any one.' The tune of the song is unknown.

No. 3. Altho' my bed were in yon muir. This gallant little song has been much neglected, and, so far as I know, has never been printed with its proper melody. The verses are in the *Commonplace Book* entitled, 'Fragment.

Tune, *Galla Water*,² with a note: 'Done something in imitation of the manner of a noble old Scottish piece called *M^cMillan's Peggy*, and sings to the tune of *Galla Water*. My Montgomerie's Peggy was my deity for six or eight months. She had been bred, tho', as the world says, without any just pretence for it, in a style of life rather elegant . . . I began the affair merely in *gaîté de cœur* . . . but it cost me some heart-aches to get rid of the affair. I have even tried to imitate, in this extempore thing, that irregularity in the rhyme which, when judiciously done, has such a fine effect on the ear' (*Commonplace Book*, 1872, 51). So far as ascertained, Peggy was the housekeeper of Montgomery of Coilsfield. She and Burns attended the same church, and there began the flirtation which ended abruptly as described. The verses were originally printed in Cromek's *Reliques of Robert Burns*, 1808, 350. Neither Johnson nor George Thomson seem to have known this metrically defective but verbally melodic song. The esteemed German composer of songs, Robert Franz, has set it to an original air. For the origin of tune *Galla Water*, see No. 137.

The poetic model of Burns's *M^cMillan's Peggy* is unknown to me.

No. 4. Yestreen I met you on the moor. *Commonplace Book*, 1872, 25. 'Tune, *Invercauld's Reel, Strathspey*.' Printed without the second and last stanzas, and signed 'X' in the *Scots Musical Museum*, 1788, No. 196. The manuscript is in the British Museum. The song was written at the age of seventeen for Tibbie or Isabella Stein, the daughter of a farmer at Tarbolton, whose land marched with that of Lochlea, the home of Burns. *Invercauld's Reel* has been a popular air in Scotland since it was printed in Stewart's *Reels*, 1762, 31. It is an excellent specimen of the dance-music of Scotland, illustrating the use of the 'Scots snap' and having an irregular close. The *Museum* copy differs from that in the text, which is from Stewart's *Collection*, in that every alternate quaver is dotted. The music is also in Bremner's *Reels*, 1768, 107; and M^cGlashan's *Strathspey Reels*, 1780, 26.

No. 5. If ye gae up to yon hill-tap. In Chambers's *Burns*, 1851. No tune named. These sarcastic lines on the Tarbolton lasses are an early production. As Burns strolled through the village the old wives came to the door-step to look and wag their wise heads at the passenger. 'Faile' in the third stanza, famous for ale, was notable for an ancient monastery, the friars of which in the sixteenth century were styled 'lymmars' or villains in the *God and Godlie Ballads*.

No. 6. Her flowing locks, the raven's wing. First printed in Cromek's *Reliques of Robert Burns*, 1808, 445, styled 'Fragment,' and with no indication of a melody. No trustworthy account is attached to the verses, but Cunningham connects them with 'a Mauchline lady,' whom Scott-Douglas conjectures to be Miss Whitefoord, the daughter of a landed proprietor there, and a friend of Burns. The verses can be sung to, and fit, *Loch Eroch Side* (No. 15).

No. 7. Had I a cave on some wild distant shore. *Scottish Airs*, 1799, 92. 'Written for this work by Robert Burns. Air, *Robin Adair*.' MS. at Brechin Castle. This despairing lyric was written for the tune which the poet could not get out of his head, and on the same subject as No. 33. Nowhere has Burns been more successful in English than in the present song. For the tune *Aileen a roon* or *Robin Adair*, see No. 45.

No. 8. It was upon a Lammas night. Written about the year 1782, and published in the *Kilmarnock Edition*, 1786, 222. Tune, *Corn rigs are bonie*. Who this 'Annie' was has never been satisfactorily settled, for several of the name with whom Burns was more or less acquainted claimed to be the original. According to Scott-Douglas, the daughter of a farmer called Rankine, who lived within two miles of Lochlea, boasted that she was the heroine. The fifth line of the song in the *Kilmarnock* and first *Edinburgh* editions runs

'tentless head,' instead of 'tentless heed' in the editions 1783 and 1784. Both the words have a like sound, and rhyme with 'feed.'

Few of Burns's songs are better known than this one. Late in life he said of the last stanza that it was the best he had ever written, and that it came nearest to his beau idéal of poetical perfection. The origin of the tune is disputed. In Playford's *Choyce Ayres*, 1681, it is entitled *A Northern Song*. In 180 *Loyal Songs*, 1685, 195, it is given as *Sawney will never be my love again*. It was sung in Durfey's *The virtuous wife*, 1680, beginning, 'Sawney was tall and of noble race.' The music alone is in *Apollo's Banquet*, 1687, titled *Sawney*. Words and music are in Durfey's *Wit and Mirth*, 1698, i. 133, and again in Durfey's *Pills*, 1719, i. 316.

The first record of the music as a Scottish air is in Craig's *Scots Tunes*, 1730, 42, entitled *Corn rigs is bonny*. It afterwards was printed with Ramsay's words, beginning, 'My Patie was a lover gay,' which had the exclusive use of the printed tune, until Burns's gay lyric superseded it. Whether a lost original of Scottish extraction may have existed prior to 1681, as 'a Northern song,' cannot be ascertained. The melody by its intrinsic merit has maintained its popularity to the present day, and it is found in every important collection of Scottish song and dance music of the eighteenth century, such as the *Orpheus Caledonius*, 1733, No. 18; M^cGibbon's *Scots Tunes*, 1742, 20; Bremner's *Scots Songs*, 1757, 21, and many others. The tune with Ramsay's verses is in the *Scots Musical Museum*, 1787, No. 93. An old rustic song which gave Burns the idea of his *Rigs of Barley* runs as follows:—

'O, corn rigs and rye rigs,
O, corn rigs are bonie;
And where'er you meet a bonie lass
Preen up her cockernonie.' (*Reliques*, 1808, 231.)

No. 9. O, leave novéls, ye Mauchline belles. Early verses published in Currie's *Burns*, 1800, i. 363; and with music in Johnson's *Museum*, 1803, No. 573. The advice here tendered to the Mauchline belles was neglected by one, at least, of them. The music of the text, originally published in the *Museum*, is evidently a pipe-tune of good Scottish type. The title of the tune for the verses is marked *Donald Blue*, which I cannot trace, unless it be that given here under another name. The original imprint of the song has a *tal la lay*, indicating a refrain.

No. 10. O, wha my babie-clouts will buy? *Glenriddell MS.* 'Tune, *Whar'll bonie Annie lie.*' *Scots Musical Museum*, 1790, No. 277, signed 'Z,' with the tune *East Nook of Fife*. A note in the MS. runs: 'I composed this song pretty early in life, and sent it to a young girl, a very particular acquaintance of mine, who was at that time under a cloud' (*Reliques*, 278). In the *Law's MS.* Burns has written 'Mr. B.'s old words.'

Burns's tune for the song was well known last century in Scotland and the North of England. It obtained the name that Burns quotes, from the first line of Ramsay's song, *Where wad bonny Annie lie*, in the *Tea-Table Miscellany*, 1724. It was known under several titles. In a *Northumberland MS.*, dated 1694, it is *Rood house rant*; in Playford's *Dancing Master*, 1695, it is *Red house*. The proper name, so far as Scotland is concerned, is *Where will (or shall) our goodman lie*. The music with that title is in Watts's *Musical Miscellany*, 1731, v. 106; Oswald's *Companion*, c. 1755, vii. 22; and Aird's *Airs*, 1782, i. No. 95. In the *Reliques*, 1808, 295, Burns quotes the following stanza of a silly old song, the original:—

'O whar'll our gudeman lie, gudeman lie, gudeman lie,
O whar'll our gudeman lie, till he shute o'er the simmer?
Up amang the hen-bawks, the hen-bawks, the hen-bawks,
Up amang the hen-bawks, amang the rotten timber.'

The well-known Westmoreland hunting ditty, 'D'ye ken John Peel,' is sung to this old melody *Red house* or *Bonny Annie* of the seventeenth century.

No. 11. Now westlin winds and slaught'ring guns. In the *Commonplace Book*, 1872, 47, entitled *Har'ste*:—a fragment, are eight lines substantially the same as begins the song which the sister of Burns said was written for Jean Armour. The complete song is in the *Kilmarnock edition*, 1786, 224, entitled *Song, composed in August*. Tune, *I had a horse, I had nae mair*, and the MS. is in the British Museum. Burns changed the heroine to Peggy Thomson, who lived next door to the Kirkoswald School, where Burns studied trigonometry, and she 'upset all my sines and co-sines, and it was in vain to think of doing any more good at school.' She subsequently married a Mr. Neilson, and Burns was on friendly terms with both.

When the song was revised, Burns altered the melody to *Port Gordon*, as may be seen in the Gray and Law *MS. Lists*, but Johnson of the *Museum* neglected the instruction, and attached the melody *When the King comes o'er the water*, titling it erroneously *Come, kiss with me*. Thomson, in *Scottish Airs*, 1799, 93, mutilated the verses, and adapted them to the Irish air *Ally Croker*. The tune *Port Gordon*, for which Burns wrote the song, is in *Caledonian Pocket Companion*, c. 1756, viii. 25. There is a family resemblance, but the air is not the same as *When the King comes o'er the water*.

No. 12. Full well thou know'st I love thee, dear. Currie, *Works*, 1800, iv. 265. 'Tune, *Rothiemurche*.' Thomson's *Scottish Airs*, 1801, 121. This is the last work from the pen of Burns. Written at Brow on the Solway Firth, where he had gone for sea bathing. He casts his memory back and reverts to the time when he met Charlotte Hamilton and Peggy Chalmers. The poet was conscious that this song was not one of his best, and he explains the reason in his letter [of July 12, 1796] to Thomson: 'I tried my hand on *Rothiemurche* this morning. The measure is so difficult that it is impossible to infuse much genius into the lines.' In this letter he asks for a loan of five pounds in these words: 'Curs't necessity compels me to implore you for five pounds. . . . Do, for God's sake, send me that sum, and that by return of post. . . . I hereby promise and engage to furnish you with five pounds worth of the neatest song-genius you have seen.' Shortly before, Burns, by request, assigned to Thomson, without any consideration, the absolute copyright of all the songs which he had sent him during the previous three years.

For the tune *Rothiemurche*, see No. 103.

No. 13. Behind yon hills where Lugar flows. *Edinburgh edition*, 1787, 322. 'Tune, *My Nanie, O*.' In the *Commonplace Book* it is marked for the tune *As I came in by London, O*, which I cannot trace. In both copies the first line of the song is 'Behind you hills where Stinchar flows,' but the more euphonious 'Lugar' was afterwards adopted. The original of the song is supposed to be Annie Fleming, the daughter of a Tarbolton farmer, whose society Burns sought because she was a good singer. The song has enjoyed undiminished popularity since its original appearance. Burns sent it to George Thomson in 1793 for his projected musical collection. The editor wished to mend the diction, but Burns abruptly said, 'Now don't let it enter your head that you are under any necessity of taking my verses,' but Thomson accepted the song, and altered the metre of the second stanza. Prior to Allan Ramsay's *Nanny, O* in the *Tea-Table Miscellany*, 1724, there was a London broadside entitled *The Scotch Wooing of Willy and Nanny to a pleasant New Tune, or Nanny, O*, beginning 'As I went forth one morning fair.' But a popular song of the eighteenth century was the model of Burns, a fragment of which is in the *Herd MS.* as follows, and now printed for the first time:—

‘As I came in by Edinburgh toun,
 And in by the banks o’ the city, O,
 And there I heard a young man cry,
 And was na that great pity, O?
 And still he cried his Nanie, O,
 His weel far’d, comely Nanie, O,
 And a’ the world shall never ken
 The love that I bear Nanie, O.’

Burns wrote his song about 1782, and the copy in his *Commonplace Book* is dated April, 1784. It is quite improbable that he could have seen the *Herd MS.* so early as either year named, if he ever saw it at all. For some reason or another the editors of the *Centenary Burns* do not quote the above lines.

The nationality of the music of *My Nanie, O* is disputed. The late J. Muir Wood stated that the air is in a *Graham MS.* of 1694. The earliest printed copy is in *Orpheus Caledonius*, 1725, No. 38, with Ramsay’s verses; then in Ramsay’s *Musick*, c. 1726; Watts’s *Miscellany*, 1730, iii. 126; *British Musical Miscellany*, 1734, ii. 14; McGibbon’s *Scots Tunes*, 1742, 27; Oswald’s *Caledonian Companion*, c. 1753, v. 3; Bremner’s *Scots Songs*, 1757, 17 (2nd series); and elsewhere. The tune is now permanently associated with Burns’s song. Thomson wished to set it to a different melody; but Burns disapproved, and replied that his subscribers would prefer *My Nanie, O* set to its own tune, and accordingly it appeared in *Scottish Airs*, 1793, 4. The popularity of the verses compelled their insertion in Johnson’s *Museum*, 1803, vi. No. 580; but as the tune had been previously appropriated to Ramsay’s verses in the first volume, Johnson set it to an English air by Thomas Ebdon, a Durham musician, which, however, failed to catch the public ear.

No. 14. True-hearted was he, the sad swain c’ the Yarrow. Thomson’s *Scottish Airs*, 1798, 46. ‘Written for this work by Robert Burns. Tune, *Bonny Dundee*.’ Written for Miss Jessie Staig, daughter of a Provost of Dumfries, and the lady who afterwards married Major William Miller, a son of the landlord of Ellisland. Mrs. Miller died at the early age of twenty-six. The song was sent to Thomson in April, 1793, to suit *Bonnie Dundee*. Thomson objected to a stiff line in the song; Burns agreed with him, but declined to make any alteration, as ‘it would spoil the likeness, so the picture must stand.’

For the tune, see Song No. 112.

No. 15. Young Peggy blooms our boniest lass. *Scots Musical Museum*, 1787, No. 78, with its tune *Loch Eroch Side*. Written for Miss Margaret Kennedy, the daughter of a small landed proprietor, and a relative of Mrs. Gavin Hamilton. She was about seventeen years of age when Burns made her acquaintance. He sent her a copy of the verses, with a letter, in which he says: ‘Flattery I leave to your lovers, whose exaggerating fancies may make them imagine you are still nearer perfection than you really are.’ His good wishes that she should be preserved from all misfortune were very far from being realized, for she fell a victim to a military adventurer of a good family like herself.

Margaret Kennedy was accomplished by birth and education, and one of the first of Burns’s acquaintances out of his sphere of life. The song resembles the artificially polished verses of the eighteenth century, and has not been much thought of. Burns execrated his literary advisers, who compelled him to omit this song in the first *Edinburgh edition*, and it accounts for its early publication in Johnson’s *Museum*. The tune is in Agnes Hume’s MS., 1704, entitled *Lady Strathden’s*.

The words and music are in Sime’s *Edinburgh Musical Miscellany*, 1793, 360. *Loch Eroch Side*, or Strathspey, is now better known as the melody of Baroness

Nairne's song *The lass of Gowrie*. As *Loch Eireachd Side* it is in M^cGlashan's *Reels*, 1786, 46. It is also in Aird's *Airs*, 1788, iii. No. 543. It is probably the original of the air which is now usually set to the song 'I'm o'er young to marry yet.'

No. 16. Altho' thou maun never be mine. Thomson's *Scottish Airs*, 1799, 75. 'Written for this work by Robert Burns. Air, *Here's a health to them that's awa*.' Burns's letter enclosing this song to Thomson was written in May, 1796. Rheumatism, cold, and fever were a terrible combination, and Jessie Lewars, an orphan eighteen years of age, voluntarily became his nurse. She acted as an eldest daughter to Mrs. Burns, and as a mother to the poet's children. Her attention to Burns was unflagging and incessant; her devotion much affected him, and he repaid her with a love-song, the only coin he had, and a copy of the four printed volumes of the *Scots Musical Museum*, now in the possession of the Earl of Rosebery. In his letter to Thomson, he writes: 'I once mentioned to you an air, which I have long admired, *Here's a health to them that's awa, hiney*, but I forgot if you took any notice of it. I have just been trying to suit it with verses, and I beg leave to recommend the air to your attention once more.' The following couplet in *Here's a health* is exquisite:—

'Thou art sweet as the smile when fond lovers meet,
And soft as their parting tear, Jessy.'

A corrected copy of the song was found among Burns's papers, containing the last stanza not in the copy sent to Thomson. Burns had previously written a political song for the air (see Song No. 284).

No. 17. The Catrine woods were yellow seen. *Scots Musical Museum*, 1790, No. 276, with the music of the *Braes o' Ballochmyle*. This autumn song was written for one of the daughters of Sir John Whitefoord, *Reliques*, 277. Ballochmyle had been long in the family, but the disastrous failure of the Ayr Bank in 1772, of which Whitefoord was a partner, obliged him to sell the estate. It is situated on the right bank of the river Ayr, with the Catrine woods on the opposite side. Burns had to pass Ballochmyle and the Catrine woods in his solitary circular walks from Mossiel.

The melody is the composition of Allan Masterton, and is unconsciously modelled on the psalm-tune style. It is in the modern scale throughout, quite distinct from the quaint progressions of the anonymous folk-tunes. Masterton was, however, more successful in setting Burns's verse to music than the other musical friends of the poet.

No. 18. Stay, my charmer, can you leave me? *Scots Musical Museum*, 1788, No. 129, signed 'B.' Tune, *An Gille dubh ciar dubh*. Nothing is known of the origin of this song, which is among the Burns's MSS. in the British Museum. It is most likely a souvenir of the Highland tour written for a pretty simple Gaelic air, *Anglice*, *The black-haired lad*, in M^cDonald's *Highland Vocal Airs*, 1784, No. 142.

No. 19. My heart was ance as blythe and free. *Scots Musical Museum*, 1788, No. 103, signed 'X,' entitled, *To the weaver's gin ye go*. The following note is in the *Interleaved Museum*: 'The chorus of this song is old, the rest of it is mine. Here, once for all, let me apologize for many silly compositions of mine in this work. Many beautiful airs wanted words; in the hurry of other avocations, if I could string a parcel of rhymes together anything near tolerable, I was fain to let them pass. He must be an excellent poet indeed, whose every performance is excellent' (*Reliques*, 1808, 233). This explains the difficulty in precisely ascertaining how much original matter Burns put into songs which previously existed. In the present case he adopted an old chorus; in some songs disjuncted portions were old, in others everything but the title was original. A story connecting Jean Armour with this song is not authenticated.

The tune *To the weaver's gin ye go* is in Aird's *Airs*, 1782, ii. No. 16. It is a good melody, with considerable variety; the chorus starts in a merry strain, but gets back to the half-querulous mood of the verse, and ends in the minor. It is named in a broadside of the middle of the eighteenth century.

No. 20. *How long and dreary is the night.* *Scots Musical Museum*, 1788, No. 175. Tune, 'A Galick air.' This is the first of two versions. The second was a recast for George Thomson, who importuned Burns to write for *Cauld Kail*, a tune he disliked. Burns tried three songs for the air, and his middle one, *How long and dreary*, is the best. In a letter on the subject he said, 'I met with some such words in a collection of songs somewhere, which I altered and enlarged; and to please you, and to suit your favourite air of *Cauld Kail*, have arranged it anew.' In the *Herd MS.* there are nine stanzas in a different measure, with some similar ideas to Burns, beginning:—

'The day begins to peep,
And the birds sing sweet and cheery,
But I maun rise and greet
And think upon my deary.'

The beautiful Gaelic air originally published in the *Museum* is very little known. To the student of folk-music all the Celtic airs selected by Burns are well worth particular attention. They are chiefly sad, and redolent of a race living 'on the shores of a melancholy ocean.'

No. 21. *Yon wild mossy mountains.* *Scots Musical Museum*, 1792, No. 331. Signed 'X,' to the tune *Phoebe*. In the *Interleaved Museum* Burns refers to the song as belonging to a part of his private history, which was of no consequence to the public. Nothing certain is known of the origin of the verses; but Chambers and Scott-Douglas both agree in thinking that the incident which prompted them occurred during his first journey to Edinburgh in 1786. Burns passed close to Tinto or 'Tintock,' the highest isolated peak of the district. 'Yon wild mossy mountains' are the natural ramparts which flank the upper Clyde.

Burns recommended George Thomson to republish his song, and set it to the Jacobite air, *There'll never be peace till Jamie comes hame* (not the original melody of the song), of which he writes, 'It is a little irregular in the flow of the lines, but where two short syllables, that is to say, one syllable more than the regular feet—if these two syllables fall to the space of one (crotchet time), composed of two different quavers under a slur, it has, I think, no bad effect to divide them' (*Letter*, July, 1793). The explanation, although a little clumsily expressed, is very interesting, as it shows that Burns carefully studied his verses from a musical basis, and that he was sensitive to minute differences in musical sound. Johnson had published the song with the proper melody, and Thomson doubtless suggested another tune.

The tune *Phoebe*, here reprinted, is the composition of James Oswald, musician and publisher of much Scottish music in the middle of the eighteenth century. I find the air in *Universal Harmony*, 1745, 119, and in his *Caledonian Pocket Companion*, 1752, iv. 19.

No. 22. *Anna, thy charms my bosom fire.* *Edinburgh edition*, 1793, ii. 226; and with music in *Scots Musical Museum*, 1803, No. 530, and a footnote, 'written for this work by Robert Burns.' According to the *Centenary Burns*, the lines were first printed in the *Star* newspaper, April 18, 1789. Scott-Douglas identified 'Anna' as Miss Ann Stewart, who was engaged to be married to the poet's friend, Alexander Cunningham. Burns knew the lady, but not intimately, and the verses were written on account of his friend.

The tune *Bonny Mary* is the composition of James Oswald, and is in his *Curious Collection Scots Tunes*, 1740, 15; also in the *Caledonian Pocket Companion*, 1743, i. 24. It is a good melody of the professional style of the

eighteenth century, but I am unable to find any authority under the hand of Burns that he wrote his verses for the air.

No. 23. 'Twas even—the dewy fields were green. The *Polyhymnia*, No. 18 [1799]; Currie, *Works*, 1800, i. 125 (no tune named); Thomson's *Scottish Airs*, 1801, 108, set to an unauthorized tune, *Johnny's gray breeks*. The 'Lass o' Ballochmyle'—Miss Wilhelmina Alexander—was the sister of the proprietor of the estate of Ballochmyle. The poet saw her for the first time as he was taking a solitary stroll in the evening. He sent her a copy of the verses, with a request that she would permit him to publish them, but she took no notice of the request. Many years after, when the poet had become famous, and she was a maiden past her prime, she had the song and the letter framed, and hung them up in the hall. The letter, dated Nov. 18, 1786, describes the circumstances under which the song had been written. Burns wished this song and *Young Peggie blooms* (No. 15) inserted in the Edinburgh edition of his works, but the literary tasters dissuaded him from it, and neither was printed.

Etrick Banks, for which the song was written, is named in a letter to Mrs. Stewart of Stair, which enclosed a copy of the verses. The tune is named in the original publication *Polyhymnia*. The music is in the *Orpheus Caledonius*, 1733, No. 45, to pastoral verses beginning:—

'On Etrick banks in a summer's night,
At gloaming when the sheep drove hame,
I met my lassy bra' and tight,
Cam wading barefoot, a' her lane:
My heart grew light, I ran, I flang
My arms about her lily neck,
And kiss'd and clap'd her there fu' lang,
My words they were na' mony feck.'

This song was afterwards printed in the fourth volume of the *Tea-Table Miscellany*, 1740. The tune is in Oswald's *Curious Collection Scots Tunes*, 1740, 28; Mc'Gibbon's *Scots Tunes*, 1742, 23; *Caledonian Pocket Companion*, 1751, iii. 16; *Scots Musical Museum*, 1787, No. 81, and every important collection of vocal music of the latter half of the eighteenth century.

No. 24. As I gaed up by yon gate-end. *Aldine edition*, 1839. First published anonymously in the *Edinburgh Magazine*, 1818. It appears that the Aldine editor printed the verses from a MS. which contained only the twelve lines as reprinted here. No tune is named.

No. 25. How pleasant the banks of the clear winding Devon. *Scots Musical Museum*, 1788, No. 157, signed 'B.' Tune, *Bhannerach dhon na chri*. The MS. is in the British Museum. 'These verses were composed on a charming girl, a Miss Charlotte Hamilton, who is now married to James Mc'Kitrick Adair, Physician. She is sister to my worthy friend Gavin Hamilton, of Mauchline; and was born on the banks of the Ayr, but was, at the time I wrote these lines [Oct., 1787], residing at Harvieston, Clackmannanshire, on the romantic banks of the little river Devon. I first heard the air from a lady in Inverness, and got the notes taken down for this work' (i.e. the *Scots Musical Museum*). (*Reliques*, 1808, 243.)

The tune, *Anglice, The brown dairy maid*, communicated by Burns, was originally published in the *Museum* with his song. Another, but different rudimentary melody of the same title is in Mc'Donald's *Highland Airs*, 1784, No. 105.

No. 26. The flower it blaws, it fades, it fa's. *Scots Musical Museum*, 1796, No. 471, entitled *Lovely Polly Stewart*. The MS. is in the British Museum. Polly was the young daughter of William Stewart of Burns's song 'You're welcome, Willie Stewart.' According to Scott-Douglas, without

quoting authority, she married her cousin, by whom she had three sons; he fell into some scrape which compelled him to abscond. Polly afterwards contracted a quasi-matrimonial alliance with a farmer named George Welsh, but, as they could not agree, they separated. In 1806 she lived with her father at Maxwellton, who was no longer factor of Closeburn. There Polly picked up an acquaintance with a Swiss soldier named Fleitz, with whom she went abroad, and after many wanderings died at Florence in 1847.

Burns's song was formed on one of the Jacobite ballads made after the rebellion of 1745. The tune is entitled *Queensberry House* in Bremner's *Reels*, 1758, 40, and Aird's *Airs*, 1782, i. No. 101. It is said to be in Walsh's *Caledonian Country Dances*, c. 1736, under the title *The Confederacy*. In 1749, on the anniversary of the Battle of Culloden, some English officers in the dress circle of the Canongate Theatre, Edinburgh, called on the orchestra to play *Culloden*, which incensed the audience, who retaliated by demanding *Ye're welcome, Charlie Stewart*. A riot ensued, and the officers got the worst of it. The lively air *Culloden* is very little known; the following is a copy from Johnson's *Two Hundred New Country Dances*, 1748:—



No. 27. From thee, Eliza, I must go. *Kilmarnock edition*, 1786, 227. 'Tune, *Gilderoy*.' Burns recommended Thomson to insert the song in his collection; but in *Scottish Airs*, 1793, i. 15, he set it to a wrong tune. 'Eliza' was very likely one of the Mauchline belles.

Gilderoy is the tune of a celebrated seventeenth century ballad of the same name. It is a corruption of *Gillieroy*, the red-haired lad, applied to Patrick Macgregor, a native of the Lomonds, of the same clan, or sept, as the notorious Rob Roy. He pursued the business of a cattle-lifter, and by his courage and audacity raised himself to be the leader of a band of Caterans, who scoured the country from Strathspey to Strathdee. According to the *Privy Council Records*, Gillieroy and his band *sornd* through the whole bounds of Strathspey, Braemar, Cromar, and the districts thereabouts, oppressing the common people, violently taking from them their meat, drink, and provisions, and their 'hail goods.' In those days the Argyle family acted as the hereditary police, and Lord Lorn tried to stamp out the system of robbery carried on by the lawless Celts. He captured Gillieroy about July, 1636, and nine other notorious ruffians, who were charged with plundering the house of William Stewart on the romantic isle of Inchcailloch in Loch Lomond, and making a clean sweep of the island and the premises, including the title-deeds of the property. The whole band were convicted and hanged in Edinburgh, Gillieroy and his

henchman, John Forbes, having the honour of suffering on a gallows 'a ne degree higher' than the others, and of having their heads stuck on a pole and exhibited at the city gate as a warning to other evil-doers. A few years after the execution a black-letter ballad was printed in London, entitled *The Scotch Lover's Lamentation; or Gilderoy's Last Farewell*. The verses, in ten double stanzas, are assumed to be written by his paramour, who laments the untimely fate of her 'bonny boy.' In course of time he was canonized and admitted into the Newgate Calendar. His biography is in *A compleat History of the Lives and Robberies of the most notorious Highwaymen, Foot-pads, &c.*, printed in London, 1719. He is there depicted as having set his mother's house on fire, ill-used his sister, fled to France, picked Cardinal Richelieu's pocket in the King's presence, returned to England, hanged a judge, then been taken prisoner, and executed in Scotland.

The popularity of *Gilderoy* may be judged from the fact that there are at least four different versions of the ballad. The broadside was copied into *Collection of Ballads*, London, 1723, 271, but a short version of five stanzas was previously published in *Westminster Drollery*, 1671, 112, entitled *A Scotch Song, called Gilderoy*. The third and best-known version is that of thirteen stanzas attributed to the pen of Lady Wardlaw, the reputed authoress of *Hardy Knute*. Here the indelicacies of the older versions are pruned, and this is the one copied into Percy's *Reliques*, wanting a stanza, and in all modern collections of ballads. The fourth version in seven stanzas, preceding the last-named in order of time, is the best of the series, and is written in vigorous and graphic language. It is in the *Orpheus Caledonius*, 1733, No. 47, with the tune here set to the verses of Burns.

The ballad had two tunes in England. In Durfey's *Pills*, 1719, v. 39, the original verses are set 'to a new tune,' from which it may be inferred that there was an earlier one. The Scottish tune has no striking family resemblance to that in the *Pills*, except in the cadence. The Scottish tune is in Ramsay's *Musick*, c. 1726; in the *Caledonian Pocket Companion*, 1753, v. 20; M^cGibbon's *Scots Tunes*, 1742, 26; and in Bremner's *Scots Songs*, 1757, 10, with the verses beginning, 'Ah! Chloris.'

No. 28. Where, braving angry winter's storms. *Scot's Musical Museum*, 1788, No. 195, signed 'R.' Tune, *N. Gow's Lamentation for Abercainey*. The MS. is in the British Museum. Miss Margaret Chalmers was the subject of this and the next song. The acquaintance ripened into intimacy, and an active correspondence began, lasting from October 26, 1787, to September 16, 1788. Peggy Chalmers is described as having large and bright hazel eyes, white, regular teeth, and possessing a charm in her face not always the result or accompaniment of fine features. Her figure was short, but faultless; she spoke easily and well, but preferred listening to others. Some of the letters to her are among the finest Burns wrote. They are remarkable for an easy flowing style, apparently spontaneous, and penned without effort. He took her into his confidence, and discussed his affairs in a frank and confidential manner. She exercised considerable influence over him, and he invariably spoke of her in the highest terms. Dr. Blacklock said that Burns always paid her the most respectful deference. None of her letters have been preserved, but his letters to her are uniformly excellent, and the correspondence ceased only a short time before her marriage with Mr. Lewis Hay, a partner in the distinguished banking house of Sir William Forbes & Co., the founders of Coutts & Co. Mrs. Hay was left a widow in the year 1800, and died in Switzerland in 1843.

This song and the next were sent to the lady with an intimation that he intended to print them. She objected, and he contested the point. Both were sent to the editor of the *Museum*, the present song being inserted, but the other, *My Peggy's Face*, was suspended for more than fifteen years.

The tune, *Lamentation for Abercainey*, is the composition of Niel Gow, and printed in his *Collection of Reels*, 1784, and Aird's *Airs*, 1788, iii. No. 542.

No. 29. My Peggy's face, my Peggy's form. Currie, *Works*, 1800, iv. 398. Thomson's *Scottish Airs*, 1801, 106, 'Peggy' being altered to 'Mary,' and set to an unauthorized air. *Scots Musical Museum*, 1803, No. 501, 'written for this work by Robert Burns,' which is strictly accurate. Johnson having been forestalled, printed in the *Museum* with the song a letter from Burns, in which he states that he has a very strong private reason for wishing the song in the second volume. It is very probable that Peggy Chalmers directly or indirectly was the cause of the delay, as she objected to be publicly criticized. Burns records in his *MS. Lists* that Johnson took a copy of the Celtic tune, *Ha a' chaillich*, for which the verses were written, but was in doubt whether the music suited, and referred the matter to the professional musical editor, who evidently decided against the tune. Whether the poet then selected the good melody in the text, *My Peggy's face*, is not known, but it was originally printed in the *Museum* with Burns's song, and remains its proper tune. For a copy of *Ha a' chaillich*, see Dow's *Scots Music*. A copy is in Glen's *Early Scottish Melodies*, 1900, 215.

No. 30. By Oughtertyre grows the aik. *Scots Musical Museum*, 1788, No. 180, signed 'B,' entitled *Blythe was she*, with the music of *Andro and his cutty gun*. In Thomson's *Scottish Airs*, 1799, 61. Burns's second visit to the Highlands was the fulfilment of a promise to Sir William Murray of Ochtertyre, in the lovely valley of the Earn, Perthshire. The poet was entertained for about ten days, and there he met Euphemia Murray, a cousin of his host, aged eighteen years, who was known as the Flower of Strathmore. She was the subject of the present song, and did not appreciate the honour of being put into verse. She married Mr. Smythe of Methven Castle, who became one of the judges of the Court of Session (*Reliques*, 1808, 254).

The tune *Andro and his cutty gun* belongs to a brilliant vernacular song of the same name, first printed in the *Tea-Table Miscellany*, 1740. This song was exceedingly popular in the eighteenth century at all peasants' feasts. It describes an alehouse and the joyous condition of the guests, in the peculiar humour of the social songs of Scotland. Many imitations have been written, but none equals the original, still often printed. The two following stanzas are excellent:—

'When we had three times toom'd our stoup,
And the niest chappin new begun,
In started, to heeze up our hope;
Young Andro wi' his cutty gun.

The carlin brought her kebbuck ben,
With girdle cakes weel toasted brown
Weel does the canny kimmer ken
They gar the scuds gae glibber down.'

The paraphrase of the last four lines is, Well did the old landlady know that cheese and toasted cakes made the ale more palatable, and disappear the quicker.

The tune is in *Caledonian Pocket Companion*, 1754, vi. 4; Aird's *Airs*, 1782, ii. No. 37; in the *Perth Musical Miscellany*, 1786, 133; *Calliope*, 1788, 410; and Ritson's *Scottish Songs*, 1794, i. 268. In the *Merry Muses* there is a version of *Andro and his cutty gun*, beginning:—

'When a' the lave gaed to their bed,
And I sat up to clean the shoon,
O wha think ye cam jumpin ben
But Andro and his cutty gun?'

No. 31. A rosebud, by my early walk. *Scots Musical Museum*, 1788, No. 189, signed 'B.' The MS. is in the British Museum. The 'Rosebud' was a little girl of twelve years, the only child of William Cruikshank, Classical Master in the High School of Edinburgh, with whom Burns resided after his return from the Highland tour. The poet stayed with Cruikshank from September, 1787, to February, 1788, with the exception of a few days' visit to Sir William Murray at Ochertyre. During this period he was principally occupied in writing songs for the second volume of the *Museum*. The 'Rosebud' for her years was an accomplished player on the harpsichord, and Burns was intensely interested in her singing and playing the songs he was preparing for publication. In this way he tested his verses with the melodies. He was so absorbed in this occupation that it was difficult to draw his attention from it. Burns displays his tenderness and love of children in the song, and as a mark of gratitude to the child he freely distributed copies among his friends. 'The air is by a David Sillar, quondam merchant, and now Schoolmaster in Irvine. He is the *Davie* to whom I address my printed poetical epistle in the measure of the Cherry and the Slae' (*Reliques*, 1808, 258). I suppose that this is the first reprint of the tune since it was published in the *Museum* as transmitted by Burns, and it would not be reproduced now if Burns had not made his song for it. It is an attempt in Strathspey style, containing unvocal intervals which unfit it for performance.

No. 32. Musing on the roaring ocean. *Scots Musical Museum*, 1788, No. 179, signed 'R.' Tune, *Druimionn dubh*. The MS. of the verses is in the British Museum. Written on account of a Mrs. McLachlan, whose husband was an officer in the East India Company's service, on duty abroad (*Reliques*, 1808, 254). It may be remarked that, although Burns lived in the view of the sea for many years, its immensity or grandeur does not appear to have impressed him. This is his only sea-song. Mountains and natural scenery he passed over in the same way. His genius lay in studying and dissecting human life. For inorganic matter with the modern *pan gloss* he cared little or nothing. His diary of the Highland tour contains few or no remarks on the beautiful scenery he passed through. In a fragment in the *Herd MS.*, now first printed below, the same idea occurs as in the third line of Burns. Thus:—

'But he's awa, and very far frae hame,
And sair, sair I fear I'll ne'er see him again;
But I will weary Heav'n to keep him in its care,
For O! he's good—and good men are rare.'

The tune *Druimionn dubh*, *Anglice*, *The black cow*, is in Corri's *Scots Songs*, 1783, ii. 29, and McDonald's *Highland Airs*, 1784, No. 89. Sir Samuel Ferguson translated the fragment of an Irish Jacobite lyric on James the Second with the title of the tune. The last stanza is—

'Welcome home, welcome home, druimion dubh, O!
Good was your sweet milk for drinking, I trow;
With your face like a rose, and your dewlap of snow,
I'll part from you never, ah, druimion dubh, O!'

Another but different air of the same title is in the *Caledonian Pocket Companion*, c. 1756, viii. 12.

No. 33. She's fair and fause that causes my smart. *Scots Musical Museum*, 1792, No. 398, signed 'R.'; and Thomson's *Scottish Airs*, 1798, 40. The MS. is in the British Museum. This sprang from the heated imagination of the poet about the middle of January, 1789, on reading an account of the marriage of Miss Ann Stewart, the subject of Song No. 22. She had been engaged to his intimate friend, Alexander Cunningham, W.S., and jilted him. As soon as Burns heard the news, he wrote an indignant letter of condolence to

his friend, who however survived the disappointment, and married four years later.

The tune *The lads of Leith* is in the *Caledonian Pocket Companion*, 1752, iv. 31. It is a graceful combination of the major and the minor modes. Mr. Glen states that the music is in Walsh's *Caledonian Country Dances* some years earlier than the above date.

No. 34. Now Spring has clad the grove in green. Thomson's *Scottish Airs*, 1799, 91. 'Written for this work by Robert Burns.' The MS. is in the Thomson Collection. This address of condolment with Alexander Cunningham is on the same subject as the preceding song. Burns intended Stephen Clarke to compose for the verses, but nothing came of it, and the song has no original melody. Thomson obtained a copy of the verses in the beginning of August, 1795, and published them with the *old* tune of *Auld lang syne*, disguised under a new title, *The hopeless lover*, which he lifted bodily from the *Scots Musical Museum*. There is no doubt about the source, because Johnson's setting of the tune is considerably different from all previous copies. Thomson did precisely the same thing with the popular tune, *O, can ye labour tea* for Burns's *Auld lang syne*.

No. 35. O, wilt thou go wi' me, sweet Tibbie Dunbar. *Scots Musical Museum*, 1790, No. 207, entitled '*Tibbie Dunbar*. Tune, *Johnny M^cGill*.' The MS. is in the British Museum. In Law's *Museum MS. List*, Burns has written 'Mr. Burns's old words.' Nothing is known of the subject of the verses, which were written to illustrate the melody. Riddell's Note (not Burns's) in the *Interleaved Museum* is 'This tune is said to be the composition of John M^cGill, fiddler, in Girvan.' An old song in the *Merry Muses* is marked for the tune, the first stanza of which is :—

'Duncan Macleerie and Janet his wife,
They gaed to Kilmarnock to buy a new knife;
But instead of a knife they coft but a bleerie :
"We're very weel sair'd," quo' Duncan Macleerie.'

The nationality of the tune is disputed; on some slender evidence it is claimed as Irish. In Scotland it is now best known with MacNeil's song, *Come under my plaidie*. The music is in Campbell's *Reels*, 1778, 31, and Aird's *Airs*, 1782, ii. No. 119.

No. 36. Fate gave the word—the arrow sped. *Scots Musical Museum*, 1790, No. 271, signed 'B,' entitled '*A mother's lament for the death of her son*. Tune, *Finlayston house*.' Thomson's *Scottish Airs*, 1798, 45. 'Mr. Burns's words' (Law's *MS. List*). These lines were written for Mrs. Ferguson of Craigdarroch, who had lost a promising son, eighteen years of age, in November, 1787. 'I have just arrived [Mauchline] from Nithsdale, and will be here a fortnight. I was on horseback this morning (for between my wife and my farm there is just forty-six miles) by three o'clock. As I jogged on in the dark, I was taken with a poetic fit' (Letter to Mrs. Dunlop, September 27, 1788).

The eulogistic Note in the *Interleaved Museum* on the tune and its composer is by Robert Riddell, and not written by Burns, as Cromek makes it appear in *Reliques*, 1808, 303. Posterity has not endorsed Riddell's opinion of the melody. John Riddell had no doubt the gift of melody; in his collection of *Scots Reels*, 1782 (the tune is on page 55), there are some good specimens of folk-music. He died at Ayr on April 5, 1795, aged seventy-six years.

No. 37. The day returns, my bosom burns. *Scots Musical Museum*, 1790, No. 224, signed 'R.' Tune, *Seventh of November*. 'Mr. B.'s words' (Law's *MS. List*). The MS. is in the British Museum. Thomson's *Scottish Airs*, 1798, 28, with the music. 'I composed this song out of compliment

to one of the happiest and worthiest of married couples in the world, Robert Riddell, Esq., of Glenriddell, and his lady. At their fireside I have enjoyed more pleasant evenings than at all the houses of fashionable people in this country put together; and to their kindness and hospitality I am indebted for many of the happiest hours of my life' (*Reliques*, 1808, 269). The leaf of the *Interleaved Museum* where this has been written is now wanting. Living alone in an old weather-worn house, on the banks of the Nith, the poet was particularly grateful for the Riddell hospitality. This country gentleman was the brother-in-law of Maria Riddell, whom we shall come across by-and-by. He was an antiquarian and amateur musician. It was in his house that the appalling Bacchanalian contest took place commemorated in *The Whistle*. A letter of September 16, 1788, to Peggy Chalmers, fixed the date when *The day returns* was written. 'Johnson's collection of songs is going on in the third volume; and, of consequence, finds me a consumpt of a great deal of idle metre. One of the most tolerable things I have done in that way is two stanzas that I made to an air a musical gentleman of my acquaintance composed for the anniversary of his wedding-day, which happens on the seventh of November.'

The tune of Riddell's is in his *New Music*, 1787. Burns was generally and generously wrong when he adopted the melodies of his personal friends. There are some exceptions, but his amiability obscured his judgement in most cases.

No. 38. Ye gallants bright, I rede ye right. *Scots Musical Museum*, 1790, No. 215, signed 'X,' entitled *Beware o' bonie Ann*. Written in 1788, according to Stenhouse; but Scott-Douglas, with better authority, places it a year later—February, 1789—when the poet was in Edinburgh. 'I composed this song out of compliment to Miss Ann Masterton, the daughter of my friend, Allan Masterton, the author of the air of *Strathallan's Lament*, and two or three others in this work' (*Reliques*, 1808, 266). The lady of the song subsequently married a medical doctor of Bath, and died in 1834.

The tune *Bonie Ann* is the composition of Allan Masterton. Internal evidence proves it to be a modern melody.

No. 39. I gaed a waefu' gate yestreen. *Scots Musical Museum*, 1790, No. 294, entitled *The blue-eyed lassie*. 'Mr. Burns's words' (Law's *MS. List*). This charming song was written on the daughter of Andrew Jeffrey, the parish minister of Lochmaben. He admired Burns, who stayed in his house on several occasions whilst on his Excise excursions. The poet presented the song to Jean Jeffrey—then about fifteen years of age—with a copy of *O, Willie brew'd a peck o' maut*, shortly after dining in William Nicol's cottage at Moffat, which the irascible schoolmaster had rented as a summer residence, on account of his daughter's health. Miss Jeffrey was a minor poet; her memoirs and a collected edition of her writings were published in 1850. She became a Mrs. Renwick of New York, and died there about 1850.

Few of Burns's lyrics surpass this one, and it is a pity the poet did not choose a more suitable melody out of the Scottish garner, instead of adopting the composition of Robert Riddell contained in his *New Music*, 1787. It is by no means the worst of that musical amateur's melodies, but it is spoiled by the prodigious compass of more than two octaves, which renders it unsingable. In a letter to Mrs. Dunlop of October 29, 1788, Burns states that the song was written for Riddell's composition.

No. 40. Blythe hae I been on yon hill. Thomson's *Scotish Airs*, 1799, 58, 'Written for this work by Robert Burns. Air, *The Quaker's Wife*.' The second song for Miss Lesley Baillie. Burns thought this one of his finest songs, and enthusiastically affirms that the lady was positively the most beautiful young woman in the world. He transmitted the verses to Thomson about June, 1793. And of the tune *The Quaker's Wife*, he says: 'Mr. Fraser plays it slow, and with an expression that quite charms me. I got such an

enthusiast in it that I made a song for it, which I here subjoin, and enclose Fraser's set of the tune. If they hit your fancy, they are at your service; if not, return me the tune, and I will put it in Johnson's *Museum*.' The music in the text is from Bremner's *Reels*, 1759, 53, entitled *Merrily dance the Quaker*. In a letter of October, 1793, Burns stated that 'an old gentleman, a deep antiquarian,' knew *The Quaker's Wife* as a Gaelic air by the name of *Leiger 'm choss*, and that the words of the West Country fragment of the song were as follows:—

'Leiger 'm choss, my bonie wee lass,
Leiger 'm choss, my dearie;
A' the lee-lang winter night,
Leiger 'm choss, my dearie.'

A song of Burns for the tune is in *Merry Muses*, beginning:—

'Come rede me dame, come tell me dame,
My dame come tell me truly,' &c.

No. 41. **Yestreen I had a pint o' wine.** Stewart's Edition, 1802; Cromek's *Scottish Songs*, 1810, i. 61. Tune, *Banks of Banna*. The Globe Tavern, Dumfries, was the head quarters of Burns when he was there on Excise business, while the niece of the landlady, Anna Park—'the lass with the gowden locks'—was drawer and general waitress. A copy of the verses, with some verbal alterations, is in the *Merry Muses*.

Burns considered this his best love-song, although he never intended to publish it; and several years after it was written he tried to persuade George Thomson to insert a different version in his collection with the tune *The Banks of Banna*. Thomson did not print the new version, which is now unknown.

The tune—an Irish melody in Corri's *Scots Songs*, 1783, 14; in *Musical Miscellany*, Perth, 1786, 75; and *Calliope*, 1788, 1—is best known by the song 'Shepherds, I have lost my love,' in *The Charmer*, Edinburgh, 1782, ii. 176, written by the Right Honourable George Ogle, who represented Dublin in 1799, and voted against the Union. The scene of his more celebrated song *Molly Asthore*, written in his youth, is also that of *The Banks of Banna*.

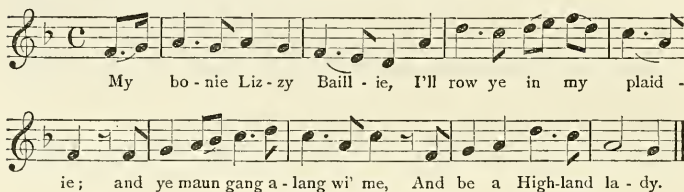
No. 42. **Wishfully I look and languish.** *Scots Musical Museum*, 1792, No. 341, signed 'R,' entitled *The bonny wee thing*; Thomson's *Select Melodies*, 1825, vi. 22. The MS. is in the British Museum. 'Composed on my little idol, the charming lovely Davies' (*Reliques*, 1808, 303). Burns met Deborah Davies at the house of her relative Robert Riddell of Glenriddell; a young lady of short stature and much beauty. Two letters to her are in the Burns correspondence.

The tune is a fine type of the pathetic music of Scotland. In a rudimentary form it is in *Straloch's MS.*, dated 1627, entitled *Wo betyd thy wearie bodie*. It is in the *Caledonian Pocket Companion*, 1758, ix. 1. A different melody is in Bremner's *Reels*, 1758, 40, entitled *The Bonnie wi' thing*.

No. 43. **O, how shall I, unskilfu', try.** *Scots Musical Museum*, 1792, No. 349, entitled *Lovely Davies*. Tune, *Miss Muir*. The MS. is in the British Museum. The song was sent to Miss Davies in the autumn of 1791. She was engaged to be married to a Captain Delaney, who went abroad on foreign duty, and after a short-lived correspondence his letters to her ceased. The rift in the lute seriously affected her health, and Burns delicately refers to the subject in his letter in these words: 'So strongly am I interested in Miss Davies's fate and welfare in the serious business of life, amid its chances and changes, that to make her the subject in a silly ballad is downright mockery of these ardent feelings; 'tis like an impertinent jest to a dying friend.' The following sentence is quite Burnsian: 'When I meet with a person after my own heart . . . I positively can no more resist from rhyming on the impulse than an Aeolian harp can refuse its tones to the streaming air.'

The tune of the song, a great favourite of Burns, is in Oswald's *Companion*, c. 1756, viii. 11, entitled *Port Athol*, or, as in the *Museum*, *Miss Muir*. In the poet's copy of Oswald's collection he has styled the tune 'exquisite.'

No. 44. O, saw ye bonie Lesley? Thomson's *Scottish Airs*, 1798, 33, 'written for this work by Robert Burns.' Air, *The Collier's bonie lassie*. Written in honour of Miss Lesley Baillie. A copy was sent in a letter to Mrs. Dunlop, August 22, 1792. 'Mr. B[ailie] with his two daughters, accompanied by Mr. H— of G—, passing through Dumfries a few days ago, on their way to England, did me the honour of calling on me; on which I took my horse (though God knows I could ill spare the time), and accompanied them fourteen or fifteen miles, and dined and spent the day with them. 'Twas about nine when I left them; and riding home, I composed the following ballad. . . . You must know that there is an old ballad beginning with *My bonie Lizzy Baillie, I'll rowe thee in my plaidie*, &c., so I parodied it as follows, which is literally the first copy.' The old ballad referred to is in Herd's *Scottish Songs*, 1776, ii. 3, and in the *Scots Musical Museum*, 1796, No. 456 (the first stanza omitted), with the following pretty melody, which Burns communicated to the editor:—



On November 8, 1792, Burns sent a copy of his song to George Thomson, who without authority altered the last line of the second stanza.

The tune, *The collier's dochter* or *The collier's bonie dochter*, is very well known on both sides of the Border. It is in *Leyden's MS.*, c. 1690; in Playford's *Original Scotch Tunes*, 1700; *Sinkler's MS.*, 1710; *Stewart's Reels*, 1762, 43; and entitled the *Nine pint Cogie* in *M^oFarlane's MS.*, 1741, and with the words by Ramsay in the *Orpheus Caledonius*, 1725, No. 44. See Notes on Nos. 208 and 232.

No. 45. *While larks with little wing*. Currie, *Works*, 1800, iv. 88, entitled '*Phyllis the fair*. Tune, *Robin Adair*.' Phyllis was the sister of Bonie Jean, of Song No. 49. The verses were written in August, 1793, and sent to Thomson with this note: 'I likewise tried my hand on *Robin Adair*, and you will probably think with little success; but it is such a damned cramp, out-of-the-way measure, that I despair of doing anything better to it.' . . . Burns, although dissatisfied with *Phyllis the fair*, did not carry out his intention of writing a Scots song for *Robin Adair*.

The tune *Robin Adair* or *Eire a ruin* is a captivating melody entitled *Aileen a roon* in the *Caledonian Pocket Companion*, 1753, v. 21, and *M^oLean's Scots Tunes*, 1772, 28. Professional vocalists usually load it with tawdry decorations, and throw rhythm overboard.

Burns has a note on the nationality of the air in his letter to Thomson of August, 1793. 'I have met with a musical Highlander in Breadalbane's Fencibles, which are quartered here, who assures me that he well remembers his mother singing Gaelic songs to both *Robin Adair* and *Gramachree*. They certainly have more of the Scots than the Irish taste in them. This man came from the vicinity of Inverness, so it could not be any intercourse with Ireland that could bring them; except what I shrewdly suspect to be the case—the

wandering minstrels, harpers, or pipers, used to go frequently errant through the wilds both of Scotland and Ireland, and so some favourite airs might be common to both.' The air is Irish, so far as ascertained.

No. 46. Farewell, thou stream that winding flows. Thomson's *Scottish Airs*, 1799, 80, 'Written for this work by Robert Burns.' Air, *The last time I came o'er the moor*. This is the English version of a song written for Thomson in honour of Mrs. Maria Riddell, and after the quarrel with her he cancelled her name and replaced it by 'Eliza' as in the text. Of the first version which he sent to Thomson in April, 1793, he says: 'I had scarcely put my last letter into the post-office when I took up the subject of "The last time I came o'er the moor," and e'er I slept, drew the foregoing.' Eighteen months later he rewrote it as in the text, but was not enthusiastic on the result, and asked why Thomson could not take Ramsay's song in the *Tea-Table Miscellany* for the English specimen.

The tune in the *Skene MS.*, c. 1630, is entitled *Alas! yat I came ovr the moor and left my love behind me*. Although Burns knew not the *Skene MS.*, he makes the following note on his song: 'Where old titles of songs convey any idea at all, it will generally be found to be quite in the spirit of the air' (*Reliques*, 204). The music is in the *Orpheus Caledonius*, 1725, No. 6; Ramsay's *Musick*, c. 1726; Watts's *Musical Miscellany*, 1729, i. 142; M^cGibbon's *Scots Tunes*, 1742, 34; *Caledonian Pocket Companion*, 1745, ii. 24; Bremner's *Scots Songs*, 1757, 9; *Scots Musical Museum*, 1787, 18; Ritson's *Scottish Songs*, 1794, i. 114. In all cases the tune published differs considerably from that in the *Skene MS.*, which is here reprinted from the transcription in Daune's *Ancient Scottish Melodies*, 1838, 217.

No. 47. A slave to love's unbounded sway. *Scots Musical Museum*, 1803, No. 574, signed 'B.' 'Written for this work by Robert Burns,' and confirmed by Stenhouse. How this song was written has not been ascertained. Scott-Douglas surmised that Jessie Lewars, who nursed Burns in his last illness, was the subject of it.

The tune, *The Cordwainer's or Shoemaker's March*, is in Aird's *Airs*, 1782, i. No. 176. It is a good melody in the minor mode, framed on the modern scale with sharp sixths and sevenths. The following Russian air, resembling the tune in the leading passages, is taken from Graham's *Songs of Scotland*, 1848:—



No. 48. Turn again, thou fair Eliza! *Scots Musical Museum*, 1792, No. 368, signed 'B,' entitled *Fair Eliza*, 'a Gaelic air.' Thomson's *Scottish Airs*, 1798, 42, with a wrong tune. In one of the few existing letters to James Johnson, the publisher of the *Scots Musical Museum*, the following extract is from that of November 15, 1788: 'Have you never a fair goddess that leads you a wild-goose chase of amorous devotion? Let me know a few of her qualities, such as whether she be rather black or fair, plump or thin, short or tall, &c., and choose your air, and I shall task my muse to celebrate her.' Some years later he made a similar application to George Thomson, but that gentleman replied that his name was Geordie, and his wife Katherine, both too unmusical to be put into verse. The song *Fair Eliza* was written for Johnson, as the original line in the MS. in the British Museum is *Turn again, thou fair Rabina*, a name previously suggested by Johnson.

The tune in the *Museum* is an adaptation of a Perthshire melody which Burns heard in his Highland tour. In evidence of Burns's attention to musical details for his songs, his instructions to Johnson for the tune of this song may be cited from the MS. in the British Museum: 'The song will not sing to your tune; but there is a Perthshire tune in M^cDonald's collection of *Highland Airs* which is much admired in this country; I intended the verses to sing to that air. It is on page 17, and No. 112. There is another air in the same collection, an Argyleshire air, which with a trifling alteration will do charmingly. It is on page 20, and No. 133. The alterations are: in the fourth bar of the first and third strains, which are to be the tune, instead of the crotchet C, and the quavers G and E, at the beginning of the bar make an entire minim in E, I mean E, the lowest line,' &c. &c. Johnson printed the song with both the melodies here cited by Burns, and that in our text is the last-named in M^cDonald's *Airs*, 1784, No. 133, slightly varied in Johnson's *Museum*.

No. 49. There was a lass, and she was fair. Currie, *Works*, 1800, iv. 79; Thomson's *Scottish Airs*, 1805, 152. The MS. is in Brechin Castle. Written for Jean, daughter of John M^cMurdo of Dumfries. Stephen Clarke, the professional musical editor of the *Museum*, was engaged as singing-master to the family, and Burns and he often met about this time. A portion of the song was sent to Thomson in April, 1793, with the copy of an unprinted air. The complete song was transmitted on July 2, when Burns states that 'Mr. Clarke, who wrote down the air from Mrs. Burns's wood-note wild, is very fond of it, and has given it celebrity by teaching it to some young ladies of the first fashion here. If you do not like the air enough to give it a place in your collection, please return me the air; the song you may keep, as I remember it.' Later, he urged Thomson to make a point of publishing the song to its own tune, in his next number, informing him that the old name of the air was *There was a lass, and she was fair*.

Thomson rejected the 'beautiful little air' which Burns sent, and printed the song to *Willie was a wanton wag*. The traditional air of the song is now irrecoverably lost. A well-known tune, *Bonny Jean* (of Aberdeen), which fits these verses of Burns, is in the *Orpheus Caledonius*, 1725, No. 18, and many other publications of the eighteenth century, but it is not the melody which Burns meant.

No. 50. O Philly, happy be that day. Currie, *Works*, 1800, iv. 201. 'Tune, *The sow's tail*.' *Scottish Airs*, 1805, 160. Thomson suggested verses for the Jacobite air, *The sow's tail to Geordie*. Burns replied that he was delighted with the tune, and proposed to write verses for it, which he completed on November 19, 1794.

The original Jacobite song is a bitter vulgar satire on the 'wee wee German lairdie' and 'Madame Kilmansegge,' whom George I brought with him from Hanover. The Countess of Darlington, née Kilmansegge, was a very large-sized noblewoman, known in England as 'The Elephant.' The Scots, even less polite, compared her to a more undignified animal in the song, which now occupies the book-shelves of the student of manners. One stanza out of eight in Hogg's *Jacobite Relics*, 1819, i. 91, may be quoted:—

'It's Geordie, he came up the town,
Wi' a bunch o' turnips on his crown;
"Aha!" quo she, "I'll pull them down,
And turn my tail to Geordie."

Chorus:—The sow's tail is till him yet,' &c. &c.

The tune—very popular in Scotland in the eighteenth century—is a remarkably easy-flowing melody. It has dropped out of use, and ought to be better known. The music is in M^cGlashan's *Scots Measures*, 1781, 39, and Aird's *Airs*, 1782, ii. No. 182.

No. 51. Adown winding Nith I did wander. Currie, *Works*, 1800, iv. 99. The second song on Phillis Macmurdo, written to gratify the poet's friend and musical adviser, Stephen Clarke. In August, 1793, Burns wrote to Thomson: 'Another favourite air of mine is *The Muckin' o' Geordie's Byre*. When sung slow with expression, I have wished that it had better poetry: that I have endeavoured to supply.' Thomson riding his favourite hobby, suggested that the verses should be entirely English, but Burns declined, and replied: 'I'll rather write a new song altogether than make this English. The sprinkling of Scotch in it, while it is but a sprinkling, gives it an air of rustic *naivete*, which time will rather increase than diminish.' Thomson did not print the song. The following stanza in the original copy was suppressed by Burns, as he thought it weak:—

'The primrose is o'er for the season,
But mark where the violet is blown;
How modest it peeps from the covert,
So modesty sure is her own.'

The melody has been popular for nearly two hundred years. The tune is stated to be in *Crockatt's MS.* 1709; it is in the *Orpheus Caledonius*, 1725, No. 33, to a song beginning:—

'My daddie's a delver of dykes,
My minnie can card and spin,
And I'm a bonnie young lass
And the siller comes linkin in,' &c.

The tune is also in the *Caledonian Pocket Companion*, c. 1745, ii. 35, and the *Scots Musical Museum*, 1787, No. 96. A fragment is in Herd's *Scots Songs*, 1769, 311:—

'The mucking of Geordie's byre,
And shooping the grupe sae clean,
Has gar'd me weit my cheeks
And greit with baith my een.

CHORUS. '*It was ne'er my father's will,
Nor yet my mother's desire,
That e'er I should file my fingers
Wi' mucking of Geordie's byre.*

'The mouse is a merry beast,
And the moudiewart wants the een:
But the warld shall ne'er get wit
Sae merry as we hae been.'

No. 52. Here is the glen and here the bower. Thomson's *Scottish Airs*, 1798, 27, set to the air *The Flowers of Edinburgh*. The MS. is in the Thomson Collection. Sent in a letter to Thomson in June, 1794: 'I know you value a composition, because it is made by one of the great ones, as little as I do. However, I got an air, pretty enough, composed by Lady Elizabeth Heron of Heron, which she calls the *Banks of Cree*. Cree is a beautiful romantic stream, and as her ladyship is a particular friend of mine, I have written the following song to it. The air, I fear, is not worth your while; else I would send it to you.' The air, if it ever saw the light, cannot now be identified. The song is supposed to have been written for Mrs. Maria Riddell.

No. 53. O, wert thou in the cauld blast. Currie, *Works*, 1800, iv. 381, entitled *Address to a lady*. Thomson's *Scottish Airs*, 1818, 219. The story of this song is on the authority of Chambers. One day Burns, weak and pained, called on Jessie Lewars. He offered, if she would play to him her favourite tune, to write verses for it. She played *Lenox love to Blantyre* on

the harpsichord until he was familiar with it by ear. The song, *O wert thou in the cauld blast*, a carefully polished work of art, was the result. Instead of adhering to the text and melody, Thomson changed the metre and printed the song to a different tune. The hand which penned it was soon to lose its cunning. On the tomb of Franz Schubert, the most prolific German composer, who died at an earlier age than Burns, is inscribed 'Music has here entombed a rich treasure, but still fairer hopes.' As a song-writer the same might probably be said of Burns, whose life and career resemble in many points those of the composer. A generous countryman said of Schubert that, if he had lived, he would have put the whole German language into music. Of Burns it may be said that, if he had lived, he would have put the whole of Scottish music into verse.

The first theme of *Lenox love to Blantyre* ends in the minor and the second on the major mode, like many other Scottish tunes. It has an extended compass—a serious drawback to popularity. The peculiar title was obtained from an estate acquired by Lord Blantyre. Frances Theresa Stewart, daughter of Walter Stewart, son of the second Lord Blantyre, born about 1647, was the original of the emblem of Britannia on the coinage. She married Charles Stuart, fourth Duke of Richmond and Lenox, and died in 1702, leaving considerable property to her nephew Alexander, fifth Lord Blantyre, requesting that an estate should be purchased in East Lothian, to be named *Lenox love to Blantyre*. The tune with this title is in *Sinkler's MS.* 1710. It is also in *Bremner's Reels*, 1757, 17; *Stewart's Reels*, 1761, 9; *Campbell's Reels*, 1778, 13; and in the *Scots Musical Museum*, 1796, No. 483, to the old song *The wren shoe lyes in care's bed*.

b. Ellison Begbie.

No. 54. *Ilk care and fear, when thou art near*. The last two stanzas and the chorus with the tune *Braes o' Balquhiddier* are in the *Scots Musical Museum*, 1788, No. 193. The complete song is in *Cromek's Reliques*, 1808, 441. The MS., wanting the first stanza, is in the British Museum with a note by Burns directing that the chorus is to the first or lowest part of the tune. Burns has stated that *Bonie Peggie Alison* or Ellison Begbie, was a juvenile production; but he never directly revealed the episode which occasioned this and the two following songs of his early years. The *Braes o' Balquhiddier*, one of his favourite reels, is said to be in *Walsh's Caledonian Country Dances* for 1742. It is in *Bremner's Reels*, 1758, 37; *Aird's Airs*, 1782, ii. No. 181, and elsewhere. It is a model specimen of the dance-music of Scotland of the early part of the eighteenth century. The modern air *I'm over young to marry yet* (not the same as the old tune of that name) is a variation of the *Braes o' Balquhiddier*.

No. 55. *On Cessnock banks a lassie dwells*. Twelve stanzas marked Tune, *If he be a butcher neat and trim*, first imperfectly printed in *Cromek's Reliques*, 1808, 442, and complete from the MS., in the *Aldine edition*, 1839. The verses are founded on a love passage in the poet's youth. The first four letters to an unknown correspondent, E., dated 1780 and 1781, and printed in *Currie, Works*, 1800, ii, 1, with a fifth printed by Scott-Douglas in 1878, were addressed to Ellison or Alison Begbie, the daughter of a farmer in the parish of Galston. At the time Burns knew her, she lived near Cessnock Water, about two miles from Lochlea. She was in the same rank of life as the poet, who began the correspondence partly as practice in the art of letter-writing. Burns's sister described Ellison Begbie as much above the small ordinary farmer's daughter, naturally gifted both in mind and person, accomplished in manners, and with a fair stock of personal attractions. *Cromek* took down his verses from the recitation of a lady in Glasgow, whom he said Burns affectionately admired. Probably she was the object of them.

The Tune, *The butcher boy*, is taken from the *Scots Musical Museum*, 1792, No. 304. I have not seen it in any earlier publication.

No. 56. O Mary, at thy window be. This exquisite lyric, which Burns of many moods rather disparaged in his later years, written in honour of Ellison Begbie, was originally published by Currie (*Works*, 1800, iv. 41), marked for the Tune, *Bide ye yet*; but in the copy sent to Thomson, March 20, 1793, the song is directed for the music of *Duncan Davison*. In the letter is the following statement: 'The song is one of my juvenile works. I leave it among your hands. I do not think it very remarkable, either for its merits or demerits. It is impossible to be always original, entertaining and witty.' It was published with the tune *The Glasgow lasses*, in *Scottish Airs* 1818, v. 219, and it is invariably printed in modern collections with *The Miller*, another unauthorized air. For the tune *Duncan Davison* or *Ye'll ay be welcome back again*, see Note 176.

c. Highland Mary (Mary Campbell).

No. 57. Will ye go to the Indies, my Mary? Currie, *Works*, 1800, iv. 12. This is the first song of the Highland Mary series, written when Burns proposed to emigrate. It lay unseen for nearly four and a half years, after which time he sent it to George Thomson. His letter of October, 1792, enclosing the song, contains one of his few references to Mary Campbell. 'In my very early years,' he writes, 'when I was thinking of going to the West Indies, I took the following farewell (i.e. the song) of a dear girl. It is quite trifling, and has nothing of the merits of *Ewe-bughts*; but it will fill up this page. You must know that all my earlier love-songs were the breathings of ardent passion, and though it might have been easy in after times to have given them a polish, yet that polish, to me whose they were, and who perhaps alone cared for them, would have defaced the legend of the heart, which was so faithfully inscribed on them. Their uncouth simplicity was, as they say of wines, their race.' Thomson had a poor opinion of the song, and missed the opportunity of the original publication by sending it to Currie. He printed it more than a quarter of a century later in his *Select Melodies*, 1822, i. 8.

The fine old verses for air *Ewe-bughts Marion* were published in Ramsay's *Tea-Table Miscellany*, 1724, and copied into Percy's *Reliques*, 1765. Percy misled the public by making it believe that all the pieces of poetry in his collection were in the MS. he described. *Ewe-bughts Marion* is not there, nor found anywhere else in the peculiar orthography of his *Reliques*. It is one of the remarkable pastorals for which Scotland is famous. The tune has been very much altered since its original publication in the *Orpheus Caledonius*, 1733, No. 15. It is in the modern style in Stewart's *Scots Songs*, 1781, 31; in the *Musical Miscellany*, Perth, 1786, 33; in Aird's *Airs*, 1788, iii. No. 476; and in the *Museum*, 1787, No. 85. In the *Interleaved Museum*, Burns says, 'I am not sure if this old and charming air be of the South, as is commonly said, or the North of Scotland. There is a song, apparently as ancient as *Ewe-bughts Marion*, which sings to the same tune, and is evidently of the North.' It begins thus:—

'The Lord of Gordon had three dochters,
Mary, Margret, and Jean;
They wad na stay at bonie Castle-Gordon
But awa to Aberdeen.' (*Reliques*, 1808, 229.)

The complete ballad, which Ritson obtained from a stall copy, was originally published in his *Scottish Songs*, 1794, ii. 169, and partly reprinted in Johnson's *Museum*, 1796, No. 419. If the fourth Earl of Huntley is referred to, then Burns's denomination, the 'Lord of Gordon,' is correct, and that in Ritson's and subsequent copies, the 'Duke of Gordon,' is wrong, for the Dukedom of Gordon was not created until 1684. George Gordon succeeded his grandfather

Alexander, the third Earl of Huntley, in 1523, and had three daughters as in the ballad. Jean married the Earl of Bothwell, who divorced her in 1568 to marry Mary, Queen of Scots. Her second husband was the Earl of Sutherland, who died in 1594, and surviving him (she must have had a tough constitution) she married Captain Alexander Ogilvie of Boyne, who died in 1606. As Jean is described in the ballad as 'bonny Jeanie Gordon,' evidently young, and having three children in three years by Captain Ogilvie, history and the ballad do not fit one another very well.

No. 58. Flow gently, sweet Afton, among thy green braes. *Scots Musical Museum*, 1792, No. 386, signed 'B,' entitled *Afton Water*. A MS. is in the British Museum, entitled *Sweet Afton*. The origin of this well-known, beautiful lyric is disputed. Currie relates that it was written on Afton Water, and in compliment to Mrs. Stewart; Gilbert Burns states that Mary Campbell was the heroine; Scott-Douglas agrees with this, but in the *Centenary Burns* it is asserted that it has no connexion with Highland Mary, but was written as a compliment to the river Afton which flows into the Nith near New Cumnock; and that the verses were sent to Mrs. Dunlop on February 5, 1789. This is doubtless correct; but it may be, and very likely is, a reminiscence of Mary Campbell. In 1791 Burns sent a copy to Mrs. Stewart of Stair. Stenhouse states that Burns communicated the melody to the *Museum*.

No. 59. Nae gentle dames, tho' ne'er sae fair. *Scots Musical Museum*, 1788, No. 117, signed 'X,' entitled *The Highland Lassie O'*. *Scottish Airs*, 1798, 37, with a wrong tune. The MS. is in the British Museum. 'This was a composition of mine in very early life, before I was known at all in the world. My Highland Lassie was a warm-hearted, charming young creature as ever blessed a man with generous love. After a pretty long tract of the most ardent reciprocal attachment, we met by appointment, on the second Sunday of May, in a sequestered spot by the Banks of Ayr, where we spent the day taking a farewell, before she should embark for the West Highlands, to arrange matters among her friends for our projected change of life. At the close of Autumn following she crossed the sea to meet me at Greenock, where she had scarce landed when she was seized with a malignant fever, which hurried my dear girl to the grave in a few days, before I could even hear of her illness' (*Reliques*, 1808; 237). This note has an important bearing on the *Highland Mary* episode, and it is necessary to warn the reader that the leaf from which Cromek is supposed to have copied it is now wanting in the *Interleaved Museum*. The questions arise, Was the note ever there? and, if so, why was it cut out, who abstracted it, and where is it now? For the Marion controversy see the *Edinburgh edition*, 1877, iv. 120-130.

The tune, *M^o Lauchlin's Scots Measure*, is in *Original Scotch Tunes*, 1700, and is unsuitable for Burns's gay song from its extended compass, which no ordinary voice can reach, and its skipping intervals. Another copy of the music is in the *Caledonian Pocket Companion*, 1754, vi. 28, entitled *The Inverness Scots Measure*, and in Aird's *Airs*, 1782, ii. No. 95.

No. 60. Thou ling'ring star with less'ning ray. *Scots Musical Museum*, 1790, No. 279, entitled *My Mary, dear departed shade*. Tune, *Captain Cook's death*, &c. This lyric is believed to have been written in October, 1789, the third anniversary of the death of Mary Campbell. There is no comment on the song by the poet in his notes. Many curious conjectures have been made as to the circumstances of the Highland Mary attachment, and Cromek was the first to connect this song with her. He relates how that on a night in October, Burns lay in the barn-yard on the lee-side of a corn-stack to protect himself from the keen frosty wind, and remained there until the dawn wiped out the stars, &c., &c. Lockhart, *Life*, chap. vii, on the authority of Mrs. Burns, gives a more circumstantial account of the origin of the song, quite as sensational as the other. That Burns was the victim of great emotion and hypochondria

at this period may be learned from his correspondence. In a letter of December 13, 1789, full of melancholy, he laments the death of a dear young friend, and speaking of heaven, he says, 'There should I, with speechless agony of rapture, again recognize my ever dear Mary, whose bosom was fraught with truth, honor, constancy, and love.'

The tune is the sentimental composition of Miss Lucy Johnson, who became Mrs. Oswald of Auchencruive. That old bean, Kirkpatrick Sharpe, describes her as 'giving double charm to a minuet and dignifying a country dance.' No attempt will be made here to disturb the opinion that the tune is very beautiful, *mais chacun à son goût*.

No. 61. *Ye banks and braes and streams around.* *Scottish Airs*, 1799, 83, 'Written for this Work by Robert Burns.' 'Tune, *Katherine Ogle*.' This song on Mary Campbell is described to Thomson, November 14, 1792: 'It pleases myself; I think it is in my happiest manner; you will see at first glance that it suits the air. The subject of the song is one of the most interesting passages of my youthful days, and I own that I would be much flattered to see the verses set to an air which would ensure celebrity. Perhaps, after all, 'tis the still glowing prejudice of my heart that throws a borrowed lustre over the merits of the composition.' He requested Thomson to print the song in his first volume, but his wish was not gratified.

The tune *Katherine Ogle* was a favourite of Burns. Thomson suggested that the old song should be dressed, but Burns declined any connexion with such poor stuff. The song in the *Tea-Table Miscellany*, 1724, is an amended version of 'As I went forth to view the plain,' taken from *Wit and Mirth, or Pills to purge melancholy*. The nationality of both words and music are disputed. The tune is in Playford's *Dancing Master*, 1688, with the title, *Lady Catherine Ogle, a new dance*. In *Apollo's Banquet*, 1686, it is printed twice; the first time with the same title as in the *Dancing Master*, and in the second part of the collection as *A Scotch Tune*. Tom Durfey wrote verses for it entitled *A New Scotch Song*, beginning *Walking down the Highland town*, and printed in his *Pills*, 1719, ii. 200, and elsewhere as *Bonny Katherine Loggy: a Scotch song*. The verses are a poor imitation of the Scots' vernacular. The music is also in *Bruce's MS.*, 1706, and *Graham's MS.*, 1694, both quoted by the late J. Muir Wood; Craig's *Scots Tunes*, 1730, 20; *Orpheus Caledonius*, 1725, No. 22; Watts's *Musical Miscellany*, 1729, ii. 166; M^cGibbon's *Scots Tunes*, 1742, 20; *Caledonian Pocket Companion*, 1752, iv. 2, and elsewhere. The title of the air, as in the *Dancing Master*, was obviously in honour of Lady Catherine Ogle, youngest daughter, and one of the co-heirs of the Duke of Newcastle and Baron Ogle. She died in 1691.

d. Jean Armour (Mrs. Burns).

No. 62. *Tho' cruel fate should bid us part.* *Scots Musical Museum*, 1788, No. 118, signed 'R.' The MS. is in the British Museum, with no direction for the tune. There is, however, another MS. of the verses marked for the air *She rose and loot me in*, which Johnson could not adopt, as it had already been appropriated in the first volume of the *Museum*. So he set the verses of Burns to *The Northern Lass*.

Both the words and air of the original song *She rose and let me in* are disputed. According to Chappell, the complete song is in a *New Collection of Songs*, London, 1683, the words by Thomas Durfey and 'set by Mr. Thomas Farmer.' It is also in Durfey's *Pills*, 1719, i. 324. The earliest copy of the music in a Scottish collection is in *Sinkler's MS.*, 1710, and the words in Ramsay's *Miscellany*, 1725. Both are in the *Orpheus Caledonius*, 1733, No. 14, and the music is much improved. It is repeated in the *Caledonian Pocket Companion*, 1743, i. 21. There is no copy of either the words or the music

known in Scotland before the early part of the eighteenth century, and the claim for the verses being the work of Sir Francis Beltrées, a Renfrewshire knight, falls to the ground. The tune is a good melody of the scholastic kind, without any traits of the untutored music of Scotland. It is here taken from the *Orpheus Caledonius*.

No. 63. Altho' my back be at the wa'. *Scots Musical Museum*, 1796, No. 480, signed 'Z,' entitled *Here's his health in water*, with the music of *The job of journey work*. In writing about the Jacobite song of *Lewie Gordon*, Burns refers to the pathos of the line, 'Tho' his back be at the wa'.' See Hogg's *Jacobite Relics*, 1821, 176. It would be difficult to prove that Burns's verses refer to Jean Armour, but they must remain here as the best place for them.

The music in the text is from *Burns's MS.* in the British Museum, from which Johnson got his tune which was first printed in Aird's *Airs*, 1788, iii. No. 401. The second movement of an Irish melody *The little red fox*, which may be seen in Stanford's *Irish Melodies*, 1894, 36, has a remarkable likeness to the swing of *The job of journey work*, and further light is wanted on the origin of the melody for which Burns wrote his song.

No. 64. When first I came to Stewart Kyle. *Commonplace Book*, 1872, 47, entitled '*A fragment*. Tune, *I had a horse and I had nae mair*.' Printed in Cromek's *Reliques*, 1808, 346. Burns's mother stated that he first met Jean Armour at a peasants' ball, or some similar entertainment. The poet was attended by his collie dog, which followed him about the room, and got in the way of the dancers; whereupon he remarked to his partner that he wished he could find a lass who would like him as well as his dog. A few weeks afterwards the acquaintance was renewed, which ripened into marriage.

I cannot trace the music of *I had a horse* further back than the copy in Johnson's *Museum*, 1788, No. 185, printed with the old song, which Burns said was founded on an incident in the life of a John Hunter, whose great-grandchild related the story to Burns. The verses, published in Herd's *Scots Songs*, 1769, 323, begin:—

'I had a horse, and I had nae mair,
I gat him frae my daddy;
My purse was light, and my heart was sair,
But my wit it was fu' ready.
And sae I thocht upon a wile,
Outwittens of my daddy,
To fee mysell to a lowland laird,
Who had a bonny lady,' &c.

No. 65. In Mauchline there dwells. *Glenriddell MS.* Published in Currie, *Works*, 1800, iii. 380, entitled *The Mauchline belles*. Tune, *Bonnie Dundee*. The first of these 'belles' was Helen Miller, who married a Dr. Mackenzie. The second, Miss Markland, married Burns's friend and future colleague in the Excise, James Findlay. Jean Smith married James Candlish, another friend of Burns, and was the mother of Dr. Candlish who succeeded Dr. Chalmers as leader of the Free Kirk of Scotland. Betty Miller, sister of Helen above referred to, became a Mrs. Templeton. Miss Morton married a merchant in Mauchline; while the last was Jean Armour, who became the poet's wife. For the tune, see No. 112.

No. 66. O thou pale Orb that silent shines. *Kilmarnock edition*, 1786, 150. The verses in the text are three stanzas of *The Lament*, which Burns, in *Gray's MS. Lists*, directed as follows: 'For the tune in the *Scotch Queen*, Oswald, take the first and the last two stanzas of the poem entitled *The Lament* in Burns's poems.' These directions Burns sent to Johnson of the *Museum*, but they were not followed, and the verses are now printed for the first time with the proper melody. For the tune in the *Scots Musical*

Museum a song of Mrs. M^cLehose was inserted, for which Burns wrote a stanza to complete the verses. See Song No. 76.

The tune *Scots Queen* is in Oswald's *Companion*, c. 1759, xii. 1, and the *Scots Musical Museum*, 1788, No. 190.

The primary cause of Burns's arrangements for emigrating in 1786 arose out of the amour with Jean Armour, to which the beautiful poem *The Lament* refers. The state of mind of the poet, at this time bordering on madness, is described in his *Autobiography*.

No. 67. Again rejoicing Nature sees. *Edinburgh edition*, 1787, 327. Tune, *Jockey's gray breeks*, with a footnote on the chorus: 'This chorus is part of a song composed by a gentleman in Edinburgh, a particular friend of the author's.' According to Scott-Douglas, the chorus was written by the poet himself, and to conceal the reference to Jean Armour he changed the name to 'Menie.' At this time, the beginning of 1787, he was in Edinburgh correcting the proofs of the first *Edinburgh edition*.

The tune, a variation of *The weaver and his shuttle*, a title not in any Scottish collection, is taken from the *Caledonian Pocket Companion*, c. 1745, ii. 32. The music is also in Oswald's *Curious Scots Tunes*, 1742, ii. 6, Aird's *Airs*, 1782, i. No. 59, and in the *Perth Musical Miscellany*, 1786, 256. The old song for the tune has never been printed, and it is doubtful whether more exists than the following fragment in *Herd's MS.* :—

'I'll hae Johnny's gray breeks
 For a' the ill he's done me yet
 And I'll hae Johnny's gray breeks
 For a' the ill he's done me yet.
 He's done me ill and against my will,
 And a' the country kens o' that!
 Yet I'll hae Johnny's gray breeks
 For a' the ill he's done me yet.'

No. 68. Tho' women's minds like winter winds. *Scots Musical Museum*, 1790, No. 290, signed 'X,' and with the tune *For a' that*. 'This song is mine, all except the chorus' (*Reliques*, 282). In a footnote Cromek states that it is part of the bard's song in *The Jolly Beggars*. Doubtless; but it would be more proper to say that the song was rewritten for publication in the *Museum*, and for one of the favourite melodies of Burns. In the *Law MS.* it is marked 'Mr. B.'s old words.' The third stanza was originally printed in the Pickering edition of Burns. For the tune, see Nos. 275 and 309.

No. 69. Of a' the airts the wind can blaw. *Scots Musical Museum*, 1790, No. 235, signed 'R,' entitled *I love my Jean*. Tune, *Miss Admiral Gordon's Strathspey*. 'Mr. Burns sent the words' (*Law's MS. List*). The MS. is in the British Museum. This and the following five songs are the honeymoon series, written in the last seven or eight months of 1788, and referring to his wife or his matrimonial life. *Of a' the airts* is justly one of the best-known and most popular songs of Scotland. 'The air is by Marshall; the song I composed out of compliment to Mrs. Burns. N.B. It was during the honeymoon' (*Reliques*, 1808, 273). It was written at Ellisland in June; his wife was then staying at Mossiel with his mother and sisters. The song is very rarely printed correctly, and in many copies are added two spurious double stanzas, the work of John Hamilton, a music publisher. Allan Cunningham was responsible for leading the public astray, by asserting that they were in Burns's MS. In Thomson's *Select Melodies*, 1823, v. No. 10, a new set of sixteen lines are marked, 'Added by Mr. Richardson for this work.'

The tune is the composition of William Marshall, butler to the Duke of Gordon. Stenhouse assumed that Marshall borrowed part of the air from *The lowlands of Holland*, but Mr. John Glen of Edinburgh has proved the

opposite. The latter tune was not printed before 1790, while *Miss Admiral Gordon's Strathspey* was published in Marshall's *Collection of Reels*, 1781. It is in M^cGlashan's *Reels*, 1786, 4. The rudiments of this fine melody can be seen in the *Skene MS.*, c. 1630, under the title *Alace! I lie my alon I'm lik to die auld.* (Daune's *Ancient Scottish Melodies*, p. 227.)

No. 70. O, how can I be blythe and glad? In *Scots Musical Museum*, 1792, No. 317, signed 'X,' entitled *The bonie lad that's far awa'*, without the second stanza. Complete in Crome's *Reliques*, 1808, 432. This song is supposed to be sung by Jean Armour, lamenting the absence of her husband. Burns has left no memorandum of the song, but the MS. is in the British Museum, minus the second stanza. Burns got the idea from verses in Herd's *Scottish Songs*, 1776, ii. 1, which in its turn was an abridgement of a black-letter ballad of fifteen stanzas, c. 1690, entitled *The inconstant shepherd, or the Forsaken Lass's Lamentation.* London: Printed for C. Bates at the Sun and Bible, Pye Corner. To an excellent new Tune. Herd, with slight variation, copied the first, fourth and eighth stanzas into his collection. The ballad is exceptionally good for a street publication, the following being the first stanza:—

'O, how can I be merry or glad,
Or in my mind contented be;
When the bonny, bonny lad whom I love best
Is banish'd out of my company?
Tho' he is banish'd for my sake,
And his true love I still remain,
He has caused me many a night for to wake
And adieu to my true love once again!

I cannot identify the 'excellent new tune' of this ballad, but it may have been *O'er the hills and far away* (see Song No. 257). Songs with this refrain were common in the seventeenth and eighteenth centuries. The tune in the text from the *Museum* was originally published there, and was probably communicated by Burns.

No. 71. I hae a wife o' my ain. *Scots Musical Museum*, 1792, No. 352, signed 'B.' The MS. is in the British Museum. The style and humour of this irresistible song is delightful, and the nationality unmistakable. The energetic verses were framed on an old model:—

'I hae a wife o' my awn,
I'll be haddin to naebody;
I hae a pat and a pan,
I'll borrow frae naebody.'

Burns owed nothing to this or any other previous verses.

The tune confirms the evidence of the existence of songs now lost. The title *I hae a wife o' my ain*, clearly the first line of a song, is in Walsh's *Caledonian Country Dances*; in Bremner's *Reels*, 1759, 45; in Stewart's *Reels*, 1761, 12; and in Campbell's *Reels*, 1778, 73. Schumann composed an original lilt on Scottish lines, entitled *Niemand*, for a translation of Burns's song.

No. 72. It is na, Jean, thy bonie face. *Scots Musical Museum*, 1792, No. 333. The MS. is in the British Museum, without direction for music. This eulogy on his wife was written near the close of the year 1788. 'These were originally English verses: I gave them their Scots' dress' (*Interleaved Museum*). There is more philosophy than passion in them. Burns may have got the idea from a popular song of last century, by George Etheridge, beginning *It is not Celia, in our power*, otherwise nothing of another similar song has been discovered.

The tune, *The maid's complaint*, is by James Oswald, printed in *Curious Collection Scots Tunes*, 1740, 14, and in the *Caledonian Pocket Companion*, 1752, iv. 30.

No. 73. *Louis, what reck I by thee?* *Scots Musical Museum*, 1796, No. 414, signed 'R,' entitled *Louis, what reck I by thee?* The MS. is not known. Scott-Douglas assumes that the verses were written in December, 1788, after the poet's wife and family joined him at Ellisland. The hand of Burns is apparent in the vigorous language of the verses. The signature in the *Museum* confirms the authorship.

Stenhouse, without quoting authority, states that Burns communicated the tune to the editor of the *Museum*. I have not discovered it in any earlier Scottish collection of music. The first two lines in the relative major key are the opening bars of *The British Grenadiers*.

No. 74. *O, were I on Parnassus' hill.* *Scots Musical Museum*, 1790, No. 255, signed 'R.' Tune, *My love is lost to me*. 'Mr. B.'s words' (Law's *MS. List*). Thomson's *Scottish Airs*, 1798, No. 29. Nearly all Burns's letters of the latter part of the year 1788 contain some reference to his married life. To Peggy Chalmers, dated September 16, he relates that his wife never spent five minutes on any book, except the Old and New Testaments, the Psalms of David, and his own poems, which she has perused very devoutly, and all the ballads in the county, 'as she has the finest woodnote wild I ever heard.' A surfeit of probable models of the song are in the *Centenary Burns*. 'This air is Oswald's: the song I made out of compliment to Mrs. Burns' (*Interleaved Museum*). The tune *My love is lost to me*, or *O Jean, I love thee*, is in the *Caledonian Pocket Companion*, 1753, v. 25, and in *Calliope*, 1788, 176. The extended compass of the air has interfered with its popularity.

No. 75. *Out over the Forth, I look to the north.* *Scots Musical Museum*, 1796, No. 421. The MS. is in the British Museum, with the title *I look to the north*. In a letter to Cunningham, Burns quotes four lines of the song, and asks his correspondent how he liked them as a sample he had 'on the tapis.' He wrote on the copy for the *Museum*, 'The enclosed tune is a part of Gow's *Charles Graham's welcome hame*, but I do not think the close of the second part of the tune happy. Mr. Clarke, on looking over Gow's air, will conceive a better;' which Clarke did. The tune is in Gow's *Second Collection*, 1788, 20.

e. 'Clarinda' (Mrs. M^cLehose).

No. 76. *For thee is laughing Nature gay.* *Museum*, 1788, No. 190, entitled '*To a blackbird*. By a lady,' and signed 'M.' Tune, *Scots Queen*. The MS. is in the British Museum. Burns wrote only the four lines beginning, 'For thee is laughing Nature gay'; the rest are by Mrs. M^cLehose. For the tune, see No. 66.

No. 77. *Your friendship much can make me blest.* Second stanza of a song in *Scots Musical Museum*, 1788, No. 186, entitled '*Talk not of love, it gives me pain*. By a lady.' Tune, *Banks of Spey*. Signed 'M.' The MS. is in the British Museum. About the beginning of December, 1787, Burns met Mrs. M^cLehose for the first time. She was parted from her husband, a Glasgow solicitor, who had gone to the West Indies. Handsome and good-looking, sentimental and religious, and about the same age as Burns, she wished to become better acquainted with the poet, and invited him to take tea at her house. He was prevented from keeping the engagement by an accident which confined him to his lodgings for two months. A formal correspondence began in the orthodox fashion, but it progressed so rapidly that in a fortnight she signed herself *Clarinda* and he followed suit with *Sylvander*. Sometimes two or three letters a day were interchanged, and the whole episode lasted three and a half months. The writing for the most part is stilted sentiment, and although there is the appearance of much enthusiasm and passion, there is an absence of reality about the whole affair. But Burns showed that he

could compete with Abelard or Sterne in that style of epistolography. On the lady's part it was a more serious affair, and during all her long life she cherished the memory of Burns.

Mrs. M^cLehose wrote verses, and Burns assisted her with his criticism. The eight lines in the text were added to twelve written by her, four of which were omitted in the *Museum*.

The tune, rather commonplace, was taken from M^cGibbon's *Scots Tunes*, 1755, 23; it is also in *Caledonian Pocket Companion*, xi. 10. A different *Banks of Spey* is in M^cGlashan's *Reels*, 1786, 3.

No. 78. **Thine am I, my faithful fair.** Thomson's *Scottish Airs*, 1799, 59. 'Written for this work by Robert Burns.' The MS. is in Brechin Castle. There is no record of this song before 1793, but it probably is one of the *Clarinda* series. On sending it to Thomson the only remark Burns makes is: 'The verses I hope will please you as an English song to the air' (i. e. *The Quaker's wife*). In 1795, two lines were altered to fit Jean Lorimer. He was at that time under the 'Chloris' enchantment, and he threatened to anathematize Thomson if he did not make the proposed alterations. The song was published as desired, but to the melody *Up in the morning early*, without authority.

For the tune, *The Quaker's wife*, or *Merrily dance the Quaker*, see Song No. 40.

No. 79. **Behold the hour, the boat arrive!** Currie, *Works*, 1800, iv. 111. 'Tune, *Oran gaoil*'; Thomson's *Scottish Airs*, 1805, 154. A song altered in December, 1791, to connect it with Mrs. M^cLehose, who was about to leave for the West Indies. The original begins:—

'Behold, the fatal hour arrive,
Nice, my Nice, ah, farewell.'

The tune *Oran Gaoil* is referred to in a letter to George Thomson of August, 1793. 'They have lately in Ireland, with great pomp, published an Irish air as they say, called *Caun du delish*. The fact is, in a publication of Corri's a great while ago, you find the same air called a Highland one, with a Gaelic song set to it. Its name there, I think, is *Oran Gaoil*, and a fine air it is.' More than a year afterwards he returns to the subject. 'The other one in your collection *Oran gaoil*, which you think is Irish, they claim as theirs by the name of *Caun du delish*, but look into your publications of Scottish Songs, and you will find it as a Gaelic Song, with the words in that language, a wretched translation of which original words is set to the tune in the *Museum*. Your worthy Gaelic priest gave me that translation, and at his table I heard both the original and the translation sung by a large party of Highland gentlemen, all of whom had no other idea of the tune than that it was a native of their own country.' The authorities referred to by Burns are Corri's *Scots Songs*, 1783, ii. 29, and the *Scots Musical Museum*, 1790, No. 273. *The old Jew*, in the *Caledonian Pocket Companion*, c. 1753, v. 19, has only a remote resemblance to this admirable Celtic melody.

No. 80. **Clarinda, mistress of my soul.** *Scots Musical Museum*, 1788, No. 198, entitled *Clarinda*. Signed 'B.' Written early in 1788, during the *Clarinda* craze. Thomson inserted them in his *Select Melodies*, 1822, iii. 13, altering some of the lines without authority. He set them to an original melody of little merit by Stephen Clarke, the friend of Burns.

The tune in the *Museum* is the composition of Schetki, according to Burns in the *Interleaved Museum*, where he acknowledges the verses. The music, in the style of a psalm-tune, does not resemble the secular music of the country.

No. 81. **Now in her green mantle blythe Nature arrays.** Thomson's *Scottish Airs*, 1799, 99. 'Written for this work by Robert Burns.' On December 9, 1794, Burns wrote to Thomson that he had just framed this song. A short time before he had styled *Clarinda* a *ci-devant* goddess of his. His last letter

to Mrs. McLehose is dated June 25, 1794. Scott-Douglas makes a curious suggestion that this song is her composition, which Burns abstracted.

The tune for this celebrated lyric, *Ther'll never be peace till Jamie comes hame*, is a Jacobite melody. Thomson disregarded Burns's direction, and set the song to the Irish tune *Coolin*. In vocal collections the song is printed with a modern tune. It is now for the first time associated with the music for which it was written, otherwise known as *There are few good fellows when Jamie's awa'*. See tune No. 302.

No. 82. *O May, thy morn was ne'er sae sweet.* *Scots Musical Museum*, 1796, No. 464, signed 'B.' The MS. is in the British Museum. The verses are supposed to commemorate the last interview with 'Clarinda.' Burns entitled the tune *The Rashes*, which is in Oswald's *Companion*, 1753, v. 26. The editor of the *Museum* considerably altered the tune. The music in the text is taken from the copy Burns directed. It is now best known as *The wee wee German Lairdie*, from a song which originally appeared in Cromek's *Nithsdale and Galloway Song*, 1810, written probably by Allan Cunningham, although vouched as old by the Ettrick Shepherd. Tibbie Shiel, of St. Mary's Loch, the celebrated hostess of Sir Walter Scott, sung it to *The dowie dens of Yarrow*. It is set to that well-known ballad in Kidson's *Traditional Tunes*, 1891, 21; it also did modern service in Yorkshire to a Roxburgh ballad, *A lamentable new ditty . . . to a delicate Scottish tune*. In the *Caledonian Pocket Companion*, xi. 23, the tune is repeated under the title *When the King comes o'er the water*.

No. 83. *Ance mair I hail thee.* *Scots Musical Museum*, 1796, No. 499, signed 'R.' The MS. is in the British Museum. An unfinished copy of the verses was sent to 'Clarinda' about the end of December, 1791. Stenhouse has asserted that Burns wrote the song for the tune *Wandering Willie*, but that is incorrect. On the MS. of the song, Burns wrote as follows: 'Tune, *Thro' the lang muir I followed him hame*. See this tune, Oswald's Book [vii.] 30.' It is also in Aird's *Airs*, 1782, i. No. 34.

No. 84. *Ae fond kiss, and then we sever!* *Scots Musical Museum*, 1792, No. 347, signed 'X,' entitled *Rory Dall's port*. This impassioned lyric also belongs to the second cycle of the 'Clarinda' series. The lady had arranged to rejoin her husband in the West Indies, and the verses refer to her departure in December, 1791. Burns sent her copies of a few songs at the same time, saying 'I have just been composing to different tunes, for the Collection of Songs [Johnson's *Museum*], of which you have three volumes, and of which you shall have the fourth.'

The air *Rory Dall's port* is in the *Caledonian Pocket Companion*, c. 1756, viii. 24. In *Straloch's MS.* 1629, there is a different melody of the same name. Rory Dall was the cognomen of a succession of harpers attached to the family of Macleod of Skye. *Port* is the generic name for the national Celtic airs of the Highlands of Scotland. A large number of *ports* are believed to be still floating in the Western Highlands, unrecorded.

No. 85. *Sensibility how charming.* *Scots Musical Museum*, 1792, No. 329. *Select Melodies*, 1822, iii. 36. The MS. is in the British Museum. After Burns relinquished Ellisland and before removing to Dumfries, he made an excursion to Edinburgh, on which occasion he paid a visit to Clarinda. The correspondence between them, which abruptly terminated in 1788 in consequence of his marriage, was resumed in 1791, and this watery song was written in return for some verses she sent to him. Copies were forwarded to Mrs. Dunlop and Mrs. Stewart of Afton. In the *Museum MS.* the song is directed to be sung to *Cornwallis lament for Colonel Moorhouse*, a poor composition of the professional type, written by a Malcolm Stewart. No ordinary human voice can reach all the notes in the tune. To account for the great compass of many of the Scottish melodies, it is necessary to know that the *falsetto* voice was much used among the peasantry.

f. 'Chloris' (Jean Lorimer).

No. 86. From the white-blossom'd sloe. This fugitive fragment is said to have been published in a newspaper in the year 1800. It is in *Stewart's edition*, 1802; *Edinburgh edition*, 1877, iii. 205. The authorship has been disputed, but the holograph of Burns is in the possession of Mr. Walter Steven, Montrose. Early last century a second stanza was added, and William Shield composed an original air for the verses and published it as a sheet-song. The lines have been attributed to Charles Dibdin, but Hogarth very properly has not included them in Dibdin's Works. In a modern popular collection of songs, the stanza of Burns is stated to be by John O'Keefe.

No. 87. Wilt thou be my dearie? *Scots Musical Museum*, 1796, No. 470, signed 'B.' Thomson's *Scotish Airs*, 1799, 77. The MS. is in the British Museum. Written for Miss Janet Miller of Dalswinton, and referred to as follows in a letter to Alexander Cunningham, dated March 3, 1794: 'Apropos, do you know the much-admired Highland air called *The sutor's dochtor*? It is a firstrate favourite of mine, and I have written what I reckon one of my best songs to it. I will send it to you, set as I think it should be, and as it was sung with great applause in many fashionable groups by Major Robertson, of Lude, who was here with his corps.' Cunningham showed the song to Thomson, who admired it. Burns inquired if he intended it for publication, but the reply was apparently indefinite, and Burns sent a copy to Johnson for the *Museum*. A note in the MS. states that the song is to be set to the first part of the tune, entitled *The shoemaker's daughter*, in *Stewart's Reels*, 1763, 72; as *The sutor's daughter* in M^cGlashan's *Strathspey Reels*, 1780, 6; and in Cumming's *Strathspeys*, 1780, No. 10, as the *Dutchess of Buccleugh's Reell*.

No. 88. Why, why tell thy lover. Currie, *Works*, 1800, iv. 251, entitled 'Fragment. Tune, *The Caledonian Hunt's Delight*.' This was sent to Thomson with the explanation: 'Such is the peculiarity of the rhythm of this air, that I find it impossible to make another stanza to suit it'; and so the song remained unfinished. Thomson replied that the lines would suit, but preferred bacchanalian verses which he thought fitted the pace and gait of the music. On the margin of the MS. Thomson wrote that he would take the song for some other air (which he never found), and inserted instead the verses of *Ye Banks and Braes* with the melody.

For the tune, see Song No. 123.

No. 89. Sleep'st thou, or wak'st thou, fairest creature? Currie, *Works*, iv. 181, entitled '*The lover's morning salute to his mistress*. Tune, *Deil tak the wars*'; Thomson's *Scotish Airs*, 1805, 157. The MS. is in Brechin Castle. Jean Lorimer is now an imposing figure in the canvass of Burns. The first draft of *Sleep'st thou* differs materially from that printed, showing that it was revised and polished. Burns hoped that Thomson would insert the song in his next volume. Thomson suggested English verses, but Burns replied: 'I could easily throw this into an English mould; but to my taste, in the simple and tender of the pastoral song, a sprinkling of the old Scottish has an inimitable effect.' He declined to alter what he had written, and Thomson was told that he could reject the song or place it as a secondary one, or set it to the air and put the old song second. The editor wished to insert in *Scotish Airs* the verses of *Deil tak the wars* from Durfey's *Wit and Mirth*, 1698, but Burns fell foul of him for proposing that such rubbish (well-known in Scotland) should be selected for a Scottish collection.

The tune, variously named, is said to be in *Leyden's MS.*, 1690; it is in *Atkinson's MS.*, 1694; *Durfey's Pills*, 1719, i. 294, entitled *A Scotch Song*; *Oswald's Curious Scots Tunes*, 1740, 26; *Caledonian Pocket Companion*, 1743,

i. 7; M^cGibbon's *Scots Tunes*, 1768, iv. 117; Perth *Musical Miscellany*, 1786, 340; and *Scots Musical Museum*, 1790, No. 262.

No. 90. Sweet fa's the eve on Craigieburn. Thomson's *Scotish Airs*, 1798, 32. 'Written for this work by Robert Burns.' This is the second set of the song *Sweet closes the evening on Craigieburn Wood*, which had previously been published in Johnson's *Museum*, 1792, No. 301, and now fitted for his friend John Gillespie, who had fallen in love with Jean Lorimer, or the 'Chloris' of his songs. Burns explained to Thomson how it was penned, and was anxious that it should be published. He says: 'The lady on whom it was made is one of the finest women in Scotland, and in fact, is in a manner to me, what Sterne's Eliza was to him. . . . I assure you that to my lovely friend you are indebted for many of your best songs of mine. . . . The lightning of her eye is the gothead of Parnassus, and the witchery of her smile the divinity of Helicon.'

Burns obtained the melody from 'the singing of a girl,' and communicated it to the *Museum* when he sent the first version. In the *Interleaved Museum* he made a note on the tune, which is an excellent specimen of the folk-melody of Scotland.

No. 91. Sae flaxen were her ringlets. *Scots Musical Museum*, 1796, No. 447, signed 'B,' entitled '*She says she lo'es me best of a*. An Irish air.' Thomson's *Scotish Airs*, 1805, 190. The MS. is in the British Museum. The song was sent to Thomson, September, 1794, in a letter: 'Do you know a blackguard Irish song, *Oonagh's waterfall*? The air is charming, and I have often regretted the want of decent verses to it. It is too much, at least for my humble rustic muse to expect that every effort of hers must have merit; still, I think it is better to have mediocre verses to a favourite air, than none at all. On this principle I have all along proceeded in the *Scots Musical Museum*, and . . . I intend the following song to the air I mentioned, for that work. If it does not suit you as an editor, you may be pleased to have verses to it, that you may sing it before ladies.'

The tune *Oonagh's waterfall* deserves the praise Burns gave it. It is still well known and popular in Ireland. The music is in the *Scots Musical Museum*, 1796, No. 447. I do not know where an earlier imprint can be found. Tom Moore copied the melody, and it is still reprinted as in the *Museum*. Mr. Glen states that it was introduced into Shield's ballad opera *Marian*, 1788.

No. 92. Can I cease to care? Currie, *Works*, 1800, iv. 227, entitled '*On Chloris being ill*. Tune, *Ay, waukin, O*;' Thomson's *Scotish Airs*, 1801, 111, where it is mutilated by garbled verses and a modern set of the air which destroys its character. For the Notes, see No. 147.

No. 93. Their groves o' sweet myrtle. Thomson's *Scotish Airs*, 1799, 95. 'By Robert Burns. Air, *The humours of Glen*.' The MS. is in the Thomson collection. Written in April, 1795. Currie was enthusiastic over the song, and predicted that it would be sung by emigrant Scots with equal or superior interest on the banks of the Ganges, or the Mississippi, than on the Tay or the Tweed. His forecast is true, but not in the way intended; for it is equally neglected at home and abroad. Burns wrote to Thomson: 'The Irish air, *Humours of Glen*, is a great favourite of mine, and except the silly verses in the *Poor soldier*, there are not any decent verses for it.' *The poor soldier* is one of O'Keefe's successful operas written about the middle of the eighteenth century. The tune is in M^cLean's *Scots Tunes*, c. 1772, 31, and in the *Scots Musical Museum*, 1803, No. 567. A tradition in Ireland assigns the composition to one of the family of Power, about the middle of the eighteenth century, who owned an estate near Clonmel. *Glyn* or *Glen* is a small country village midway between Carrick and Clonmel.

No. 94. Mark yonder pomp of costly fashion. Currie, *Works*, 1800, iv. 233. 'Tune, *Deil tak the wars.*' *Scottish Airs*, 1805, 157. The MS. is in the Thomson collection. Another of the English songs concerning which Burns wrote to Thomson that he took credit to himself for answering orders with the punctuality of a tailor making a suit of clothes. For the tune, see No. 89.

No. 95. Ah, Chloris, since it may not be. *Aldine edition*, 1839. 'Tune, *Major Graham.*' It may be assumed that this was written in 1794. It was originally printed from the poet's MS. For the tune, see No. 152.

No. 96. I see a form, I see a face. Thomson's *Scottish Airs*, 1799, 36. 'Written for this work by Robert Burns. Air, *This is no my ain house.*' The MS. is in the Thomson collection. The first sketch made in July, and finished in August, 1795. Burns remarked that the rhythm of the music puzzled him a good deal, and he thought that changing the first or chorus part would have a good effect.

The tune *This is no my ain house*, or *Abbeyhills rant*, is said to be in *Blaikie's MS.*, 1692; *Orpheus Caledonius*, 1733, No. 32 with words; *Aird's Airs*, 1782, ii. No. 176, and *Caledonian Pocket Companion*, xi. 8. Verses are marked to be sung to the tune in Ramsay's *Miscellany*, 1725; and Herd's *Scots Songs*, 1769, 190. Thomson is responsible for making considerable variations in the melody.

No. 97. O, bonie was yon rosy brier. Currie, *Works*, 1800, iv. 242, entitled 'Scottish Song'; Thomson's *Scottish Airs*, 1801, 115. The MS. is in the Thomson collection. Written for Stephen Clarke, who proposed to set it to an original melody for publication in sheet form. The arrangement was not carried through, and Burns instructed Thomson to print his song with the tune *I wish my love were in a mire*. Thomson published it with quite a different melody. Of *I wish my love were in a mire*, *That I may pu' her out again*, Burns says in the *Interleaved Museum*: 'I never heard more of the old words of this old song than the title.' The music is said to be in *Crockett's MS.*, 1709; it is in *Orpheus Caledonius*, 1725, No. 5; to verses by 'namby-pamby' Phillips beginning 'Blest as the immortal Gods'; Ramsay's *Musick*, c. 1726; Craig's *Scots Tunes*, 1730, 31; McGibbon's *Scots Tunes*, 1742, 15; *Caledonian Pocket Companion*, 1754, vi. 9; Bremner's *Scots Songs* (second series), 1757, 7; and *Scots Musical Museum*, 1787, No. 41.

No. 98. O, wat ye wha that lo'es me. Thomson's *Scottish Airs*, 1799, 67. 'Written for this work by Robert Burns. Air, *Morag.*' The precise date when it was written has not been ascertained, but probably in the autumn of 1795, for in January, 1796, in forwarding a copy to Robert Cleghorn, Burns apologizes for not sending it sooner, and excuses himself for the omission. He had lost a young and darling daughter, and immediately after, was attacked by rheumatic fever which kept him many weeks in bed. Cleghorn had previously met Jean Lorimer at Burns's house, and was interested in the poet's model.

The song is marked for the tune *Morag*, as Burns did not consider that his *Young Highland rover* fitted that melody. See Song No. 292.

No. 99. There's nane shall ken. *Scots Musical Museum*, 1796, No. 458. The MS. in the British Museum contains the following holograph note: 'This tune is evidently the old air, *We'll gang nae mair to yon town*, and I suspect it is not the best set of the air, but in Bowie's and other collections the old tune is to be found, and you can correct this by these copies.' Burns was always at his best in the songs for the *Museum*. He worked in his natural element unfettered, and was never gravelled in the compulsory use of English to satisfy an editor who wished to suppress the Scottish vernacular. The airy freedom of this little lyric may be compared with the laboured verses

of No. 106 for the same tune, written for Thomson. The old song, as quoted by Stenhouse, began:—

‘I’ll gang nae mair to yon town,
O, never a’ my life again;
I’ll ne’er gae back to yon town
To seek anither wife again.’

The tune *I’ll gae nae mair to your [yon] town* is in Bremner’s *Scots Reels*, 1757, i. 6; in Campbell’s *Reels*, 1778, 17; and Aird’s *Airs*, 1782, i. No. 35; and in Bowie’s *Reels*, 1789, to which Burns referred the printer of the *Museum*.

No. 100. Behold, my love, how green the groves. Currie, *Works*, 1800, iv. 188. Thomson’s *Scottish Airs*, 1818, 201. The MS. is in the Thomson collection. The original version began ‘My Chloris, mark how green the groves,’ but was altered to that in our text. The first copy was transmitted to Thomson in November, 1794, in a letter stating that Chloris suggested the verses. Burns had previously disapproved of a song chosen by Thomson for the tune *My lodging is on the cold ground*, and *Behold my love* was written for it. The popular melody of the name—of either English or Irish origin—was first printed in *Vocal Music*, London, 1775, 18, and very soon afterwards became popular in Scotland. It ejected an earlier tune which had held its ground for more than a century. The original (that copied in our text) composed by Matthew Lock, is the finer melody of the two. Nell Gwyn, in the play of *All Mistaken*, 1672, sang it to a parody satirizing Moll Davis her rival, who was short and fat, thus:—

‘My lodging is on the cold boards
And wonderful hard is my fare;
But that which troubles me most is
The fatness of my dear,’ &c.

The tune known by the titles *On the cold ground*, or *I prithee love, turn to me*, is in the *Dancing Master*, 1665; *Musick’s Delight*, 1666; and *Apollo’s Banquet*, 1669.

No. 101. ‘Twas na her bonie blue e’e was my ruin. Currie, *Works*, 1800, iv. 229. ‘Tune, *Laddie lie near me*.’ The MS. is in the Thomson collection. In a letter to Thomson, dated September, 1793, Burns explains his manner of writing songs and choice of melodies. ‘*Laddie lie near me*, must lie by me for some time. I do not know the air; and until I am complete master of a tune, in my own singing (such as it is), I never can compose for it. My way is: I consider the poetic sentiment correspondent to my idea of the musical expression; then choose my theme; begin one stanza; when that is composed, which is generally the most difficult part of the business, I walk out, sit down now and then, look out for subjects in nature around me that are in unison and harmony with the cogitations of my fancy, and workings of my bosom, humming every now and then the air with the verses I have framed. When I feel my muse beginning to jade, I retire to the solitary fireside of my study, and then commit my effusion to paper; swinging at intervals on the hindlegs of my elbow-chair, by way of calling forth my own critical strictures as my pen goes on. Seriously, this at home is almost invariably my way.’ In April, 1795, ‘*Twas na her bonie blue e’e was*’ was completed, but in the following May he suppressed it as unworthy of his pen. A black-letter English ballad of the seventeenth century to a ‘northern tune’ is entitled *The longing shepherdess*, or *Lady lie near me*. Ritson discovered a Northumberland ballad which begins:—

‘Down in yon valley, soft shaded by mountains
Heard I a lad an’ lass making acquaintance;
Making acquaintance and singing so clearly,
Lang hae I lain my lane, laddie lie near me.’

The English melody in Playford's *Dancing Master*, 1650, copied into Chappell's *Popular Music*, 185, is not the same as that in the *Scots Musical Museum*, 1790, No. 218. The Scottish tune is also in MacGibbon's *Scots Tunes*, 1768, iv. 116; and *Caledonian Pocket Companion*, c. 1760, xii. 5. See Tune and Notes, No. 142.

No. 102. O, poortith cauld and restless love. Thomson's *Scottish Airs*, 1798, 49. 'Written for this work by Robert Burns,' and in honour of Jean Lorimer, who eloped with a young Cumberland farmer, named Whelpdale, and made a hasty marriage, which she had leisure to repent. After an experience of three weeks, she returned to her father's house. Her husband retired before his creditors, and left the country. The song was sent to Thomson in January, 1793, with a request to set it to the tune *Cauld kail*, but the editor neglected the instruction. In April, Burns revised the song as in the text, and agreed to change the tune, but he had a very poor opinion of the verses, and told Thomson that 'The *stuff* won't bear mending, yet for private reasons I should like to see them in print.' *Cauld kail* had always been associated with rollicking humorous songs, but Burns treated the air as a slow measure.

Among the *Cauld kail* songs, that not the best perhaps, but the most respectable, written by the Duke of Gordon, the friend of Burns, is on dancing—the engrossing recreation of the Scots. A stanza may be quoted:—

'In cotillons the French excel;
John Bull, in contra-dances,
The Spaniards dance fandangoes well,
Mynheer in All'mande prances;
In foursome reels the Scots delight,
The threesome maist dance wondrous light;
But twasome ding a' out o' sight
Danc'd to the reel o' Bogie.'

Gie the lass her fairin, lad, is a song for the tune in the *Merry Muses*. One of the earliest of the kind is that in Herd's *Scots Songs*, 1769, 314, written on the first Earl of Aberdeen, an octogenarian widower, who died in 1720. It begins:—

'Cauld kail in Aberdeen,
And castocks in Strathbogie;
But yet I fear they'll cook o'er soon,
And never warm the cogie.
The lassies about Bogie gicht,
Their limbs they are sae clean and tight,
That if they were but guided right
They'll dance the reel o' Bogie.'

I do not know where an earlier copy of the tune is to be seen than in the *Scots Musical Museum*, 1788, No. 162. It is in Dale's *Scotch Songs*, 1794, ii. 61. A song is in a collection of fugitive poetry in the *Advocate's Library*, which belonged to James Anderson, the eminent antiquary, who died in 1728. It begins:—

'The cald kail of Aberdeen,
Is warming at Strathbogie;
I fear 'twill tine the heat o'er sune,
And ne'er fill up the cogie.'

(Maidment, *Songs*, 1859, 20.)

This is precisely the rhythm of the tune, for which see No. 225, incorrectly marked 228 in text.

No. 103. Now Nature cleeds the flowery lea. Currie, *Works*, 1800, iv. 192. Tune, *Rothemurche's rant*. *Scottish Airs*, 1801, 121. A MS. is in the Thomson collection. One of the pastoral lyrics which has helped to make Burns famous. It was written for an instrumental air of much beauty, although

in this, as in many other cases, Burns failed to win for it the approval of his *dilettante* editor. A fragment was sent to Thomson in a letter about September, 1794. The poet had gauged Thomson's taste in verses and airs, and it was necessary to anticipate an unfavourable reception for *Lassie wi' the lint-white locks*, so he says: 'I am sensible that my taste in music must be inelegant and vulgar, because people of undisputed and cultivated taste can find no merit in many of my favourite tunes. Still, because I am cheaply pleased, is that any reason why I should deny myself that pleasure? Many of our strathspeys, ancient and modern, give me exquisite enjoyment, where you and other judges would probably be showing signs of disgust. For instance, I am just now making verses to *Rothiemurche's Rant*, an air which puts me into raptures; and in fact, unless I be pleased with the tune, I never can make verses to it. . . . *Rothiemurche*, Clarke says, is an air both original and beautiful; and on his recommendation, I have taken the first part of the tune for a chorus, and the fourth or last part for the song.' In November he completed the song, and describes it to Thomson: 'This piece has at least the merit of being a regular pastoral; the vernal morn, the summer noon, the autumnal evening, and the winter night, are regularly rounded. If you like it, well; if not, I will insert it in the *Museum*.' He returns to the subject of the tune before closing the letter, as he would not trust the editor to arrange it, and says: 'On second thoughts, I send you Clarke's singing set of *Rothiemurche*, which please return me in your first letter: I know it will not suit you.' Thomson did print it, but copied the tune badly. The tune in the text comprises the first and fourth sections of *Rothiemurche's Rant* from Bremner's *Scots Reels*, 1759, 42, according to the direction of Burns. It is all that Burns describes it. The music is also in M^cGlashan's *Strathspey Reels*, 1780, 17.

No. 104. Come, let me take thee to my breast. Thomson's *Scottish Airs*, 1799, 93. 'Written for this work by Robert Burns' Another song on 'Chloris,' sent in a letter to Thomson in August, 1793, with the following remark: 'That tune, *Cauld Kail*, is such a favourite of yours that I once more roved out yester evening for a gloaming shot at the muses; when the muse that presides o'er the shores of Nith, or rather my old inspiring dearest nymph, Coila, whispered me the following,' &c. The last stanza is modelled on his early song *Peggy Alison*. (See No. 54.) Burns said he would have a song to celebrate the lady of the rejected *Poortith cauld and restless love*. This second attempt to fit *Cauld Kail* did not satisfy Thomson any more than the first, and he printed it to the Irish air *Ally Croker*, much run on at public concerts about the end of the eighteenth century. The song is here for the first time directed to its proper tune, for which see Nos. 102 and 225.

No. 105. Forlorn my love, no comfort near. Currie, *Works*, 1800, iv. 246, entitled *English Song*. Tune, *Let me in this ae night*. The MS. is in the Thomson collection, and was introduced to Thomson as follows: 'I have written it within this hour; so much for the speed of my Pegasus; but what say you to his bottom?' The third stanza was unfavourably criticized; Burns admitted the objection, and rewrote it as in the text. For the tune, see No. 159, under the title *Will ye lend me your loom, lass?*

No. 106. Now haply down yon gay green shaw. *Scots Musical Museum*, 1796, No. 458 (second song) signed 'B,' for the tune, *I'll gae nae mair to you town*. Thomson's *Scottish Airs*, 1799, 53. MS. in the Thomson collection. A specimen verse of this song, which the poet styled 'doggrell' and suppressed later on, was sent to Thomson in order to try the tune. The following is an extract from a letter dated Ecclefechan, February 7, 1795: 'I came yesternight to this unfortunate, wicked little village. I have gone forward, but snows of ten feet deep have impeded my progress; I have tried to "gae back the gate I cam again," but the same obstacle has shut me up within

insuperable bars. To add to my misfortune, since dinner, a scraper has been torturing cat-gut . . . and thinks himself, on that very account, exceeding good company. In fact, I have been in a dilemma, either to get drunk, to forget these miseries, or to hang myself, to get rid of them; like a prudent man (a character congenial to my every thought, word, and deed), I, of two evils, have chosen the least, and am very drunk at your service! . . . Do you know an air *We'll gang nae mair to yon town?* I think, in slowish time, it would make an excellent song. I am highly delighted with it; and if you should think it worthy of your attention, I have a fair Dame in my eye to whom I would consecrate it.' After writing the stanza of 'doggrell' he went to bed, and Thomson affirms that the handwriting of the poet shows that he had chosen the lesser of the two evils. In April the song was finished, and a month afterwards a copy was sent to Syme, with 'Jeanie' changed to 'Lucy' to fit Mrs. Oswald, of Auchencruive, whom he wished to conciliate for a stinging epigram he had previously written on her.

For the tune, see Song No. 99, entitled in Bremner's *Reels, I'll gae nae mair to your town.*

No. 107. It was the charming month of May. *Scottish Airs*, 1799, 69. Written as an English song for Thomson. Burns writes, November, 1794: 'Despairing of my own powers to give you variety enough in English songs, I have been turning over old collections, to pick out songs of which the measure is somewhat similar to what I want; and with a little alteration, so as to suit the rhythm of the air exactly, to give them for your work. Where the songs have hitherto been but little noticed, nor have ever been set to music, I think the shift a fair one. A song which, under the same first verse of the first stanza, you will find in Ramsay's *Tea-Table Miscellany* and elsewhere, I have cut down for an English dress to your *Dainty Davie*. You may think meanly of this, but take a look at the bombast original, and you will be surprised that I have made so much of it.' Burns does not underrate the quality of the original song of six stanzas in the *Tea-Table Miscellany*, 1725, marked to be sung to *The happy clown*, but he has not improved it much.

For the tune *Dainty Davie*, see Song No. 308.

No. 108. Let not woman e'er complain. *Scottish Airs*, 1798, 48. Written for this work by Robert Burns. Air, *Duncan Gray*. The MS. is in Brechin Castle. Written to meet Thomson's demand for English verses. It is one of the number which Thomson approved—he inserted it in his next volume—but it is devoid of the warm colour of the poet's Scottish songs. Burns pathetically wrote: 'These English songs gravel me to death. I have not that command of the language that I have of my native tongue. In fact, I think my ideas are more barren in English than in Scottish. I have been at *Duncan Gray* to dress it in English, but all I can do is deplorably stupid.'—Letter, October, 1794. The opinion of Burns on this song need not be disturbed.

For *Duncan Gray*, see Nos. 173 and 179.

No. 109. Where are the joys I hae met in the morning. Currie, *Works*, 1800, iv. 121. Tune, *Saw ye my father?* Thomson's *Scottish Airs*, 1801, 102. MS. in the Brechin collection. Sent to Thomson in September, 1793, with this note: '*Saw ye my father?* is one of my greatest favourites. The evening before last I wandered out, and began a tender song in what I think is its native style. I must premise, that the old way, and the way to give most effect, is to have no starting note, as the fiddlers call it, but to burst at once into the pathos. Every country girl sings *Saw ye my father?*' Thomson disputed Burns's reading of the air, and thought it should open on an unaccented note. The poet deferred to the editor's opinion, but he was right.

The early song which Burns said delighted him with its descriptive simple pathos is four stanzas in Herd's *Scots Songs*, 1769, 324, as follows:—

- ‘O saw ye my father, or saw ye my mother,
Or saw ye my true love, John?
I saw not your father, I saw not your mother,
But I saw your true love, John.
- ‘Up Johnnie rose, and to the door he goes,
And gently tirl’d the pin ;
The lassie taking tent, unto the door she went,
And she open’d and let him in.
- ‘Flee, flee up, my bonny grey cock,
And craw whan it is day ;
Your neck shall be like the bonny beaten gold,
And your wings of the silver grey.
- ‘The cock prov’d false, and untrne he was,
For he crew an hour o’er soon ;
The lassie thought it day when she sent her love away,
And it was but a blink of the moon.’

The origin of this beautiful song has been disputed by Chappell (*Popular Music*, p. 731), who claimed that the original publication of five stanzas is in *Vocal Music, or the Songster’s Companion*, London, 1772, ii. 36. He stated that a Scottified version was reprinted by Herd in 1776, but I have shown that the song was printed in Herd’s first edition of 1769. The third stanza in *Vocal Music*, as follows, can be compared with the above second stanza :—

- ‘Then John he up arose, and to the door he goes,
And he twirl’d, he twirl’d at the pin ;
The lassie took the hint, and to the door she went,
And she let her true love in.’

The English copyist discloses his ignorance of the Scots language in the second line, where the lover *tirls* the wooden latch or *pin* of the door to arrest his sweetheart’s attention. *Twirling* is not *tirling* at all, which in this case is a tremulous vibration of sound like the clicks of an electric instrument transmitting a message. The song in Herd’s *Scottish Songs*, 1776, ii. 203, is extended to seven stanzas and not improved. Pinkerton printed this version in *Select Ballads*, 1783, 154. Lastly a spurious, so-called traditional, version in Cromek’s *Nithsdale Song*, 1810, 74, is probably the work of Allan Cunningham.

The music of the song as in our text is in Stewart’s *Scots Songs*, 1772, 14, with the original verses of 1769. In the *Scots Musical Museum*, 1787, No. 76, with the seven stanzas of 1776; and in the *Perth Musical Miscellany*, 1786, 25.



II. LOVE : GENERAL.

No. 110. *My Sandy gied to me a ring.* *Scots Musical Museum*, 1790, No. 204, entitled *I love my love in secret*. This song is a near copy with alterations of one in Herd’s *MS*. In Law’s *MS. List for the Museum*, Burns wrote : ‘Mr. Burns’s old words.’ In Scotland it was customary for lovers who were to be temporarily separated, to break a silver coin at time of parting, each keeping a piece as a pledge to be faithful during absence. The custom is described in *Logie o’ Buchan* :—

- ‘He had but a saxpence, he brak it in twa
And gied me the hauf o’t when he gaed awa.’