



Smithsonian Folkways

CLASSIC ENGLISH AND SCOTTISH BALLADS

FROM SMITHSONIAN FOLKWAYS

from The Francis James Child Collection

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Compiled and annotated by Jeff Place

Introduction by Scott Alarik



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Smithsonian Folkways Recordings

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eing founded
on what is permanent and
universal in the heart of
man, and now by printing
put beyond the danger
of perishing, [the ballad
tradition] will survive
the fluctuations of taste,
and may from time to
time serve...to recall
a literature from false
and artificial courses to
nature and truth.”

—Francis James Child,
“Ballad Poetry,” 1877





INTRODUCTION | SCOTT ALARIK

Two births are registered in the singing of these ballads, each crucial to folk music having become what it is today. The first is the ballad tradition, the birth howls of any culture's literature, music, and poetry. When preliterate cultures first seek to create stories that collectively express their identity and values, and to preserve those stories for future generations, they use music, meter, and rhyme to do that. They create folk ballads.

The second birth is more modern: the folklore movement, which has done so much to preserve what is left of vanishing folk traditions. While this work had begun earlier, what we now call the Child Ballad collection was profoundly influential in encouraging a more systematized and scientific discipline for collecting folk traditions, and fostering an ethos among scholars to authentically document what they found—and preserve everything.

The ancient songs in this anthology are called Child Ballads because they were collected in the 1800s by a meticulous, inventive, and authoritative scholar named Francis James Child, who spent his adult life in the employ of Harvard University in Cambridge, Massachusetts, and compiled his entire collection from previously published sources. The goal of his epic work was to document and publish, in one place, everything that remained of the folk ballad tradition in England and Scotland, especially those works that could be reasonably traced back to the pre-literate oral culture in which the ballad tradition was born.

Child believed in the humility of scholars, that they should disappear behind their collecting, rather than imposing their voice upon it. "I regard my chief duty to be

to give all the known texts and to give them pure," he wrote to Danish ballad collector Svend Grundtvig in 1883. Child would surely have been horrified that his collection became known as the Child Ballads. The title he gave it was *The English and Scottish Popular Ballads, Edited by Francis James Child*. They were compiled in ten volumes, which were published as five books from 1882 to 1898.

Child died in 1896, before completing an introduction to his collection. That has caused considerable confusion, since the man who collected the Child Ballads never actually defined them. The closest he came was an 1877 article called "Ballad Poetry" that he wrote for *Johnson's New Universal Cyclopædia*. "The word *ballad*," he wrote, "signifies in English a narrative song, a short tale in lyric verse.... The *popular* ballad...is a distinct and very important species of poetry. Its historical and natural place is anterior to the appearance of the poetry of art, to which it has formed a step among every people that has produced an original literature, and by which it has been regularly displaced, and, in some cases, all but extinguished. Whenever a people in the course of its development reaches a certain intellectual and moral stage, it will feel an impulse to express itself in literature, and the form of expression to which it is first impelled is, as is well known, not prose, but verse, and in fact narrative verse."

So Child meant *ballad* to refer specifically to the ancient narrative-song tradition, and *popular* to mean "created by the people"—the folk. He also drew sharp distinctions between the nature of preliterate oral cultures and later, learned ones, in which literacy and composed art were often used to separate the classes: "[Pre-literate society] is a condition in which the people are not divided by political organization and book-culture into markedly distinct classes, in which consequently there is such community of ideas and feelings that the whole people form an individual."

To highlight that "community of ideas and feelings," Child collected every English and Scottish version of a ballad he could find. He also included references to similar ballads and lore from other cultures.

"The Unquiet Grave" (Child No. 78), for example, tells of a ghost returning to warn a grieving lover that her tears are disturbing his sleep. Child included four British variants, but also fascinating examples of related lore.

"It was held in Ireland," he wrote in introducing the ballad, "that inordinate tears would pierce a hole in the dead." He cited a Germanic tale in which a dead boy appears to his mother, begging her to stop weeping for him because her tears wet his shirt and kept him from sleeping. In a heart-wrenching variation, a dead child is forced to carry his mother's tears in a pitcher, preventing him from playing with other children in heaven. Child cited similar beliefs dating back to ancient Greece, Rome, and Persia.

To some, this may seem like pedantry, but to lovers of the universal truths found in folk tradition, Child's meticulous, inclusive scholarship displayed the deeply human wisdom of the folk. All cultures found ways to teach us that ending our grief was the last gift we could give the departed. By showing us how universally that was believed, Child revealed what was best and most enduring about being human.

To achieve all that, Child became fluent in both the ancient and contemporary languages of many European cultures, and was known for an eccentric habit of unconsciously slipping into whatever language he was thinking about. So he might begin an observation about a British ballad in English, then conclude it in German, as he compared it to a Germanic variant. It is just one of the reasons Child was the perfect man for the job.

Francis James Child was born on February 1, 1825, in Boston, Massachusetts, the son of a sailmaker. It never occurred to his parents that their conspicuously bright third child might go to college. That was for the well-to-do, not the sons of sailmakers. But Boston had a public preparatory school called Boston Latin, and Child was sent there. As he lacked the funds to attend Harvard, his principal, Epes Sargent Dixwell, arranged for his tuition, which Child later repaid with interest.

In 1842, Child went to Harvard and never left, becoming one of its most important and beloved professors, helping to create its first modern English Department. In 1876, he became Harvard's first Professor of English, and later he chaired the English Department. There is a Child Memorial Library in Harvard's Widener Library, and a Child Hall dormitory.

Child made an international reputation with acclaimed scholarly works on early English writers Spenser, Gower, and Chaucer, for which he took the extraordinary step of becoming

fluent in the Middle English language of Chaucer's day. In a biographical sketch of Child first published in the *Atlantic Monthly* in 1986 and included in subsequent editions of the ballad collection, Child's protégé and successor at Harvard, George Lyman Kittredge, wrote, "It is difficult, at the present day, to imagine the state of Chaucer philology at the moment when this paper appeared. Scarcely anything, we may say, was known of Chaucer's grammar and metre in a sure and scientific way."

Child's passion for digging to original sources, seeking to understand ancient texts as they were understood by the people who created them, and his deep respect for the genius of the people caught the attention of many early British folklorists, then called antiquarians.

In 1853, Child was asked to edit a 150-volume collection called *The British Poets*. He personally edited volumes on Spenser and the ballads. British scholars began coaxing him to undertake a definitive collection of the ballads. At first, he was reluctant because he knew that the greatest single collection of British balladry, the Percy Folio, was privately kept by the Percy family, and unavailable to scholars. Without it, an authoritative collection of British ballads was impossible.

In the 1760s, Bishop Thomas Percy had found a manuscript in a neighbor's kitchen, being used by maids to start a fire. He retrieved what was left, and discovered it was an anonymous 17th-century collection of ancient folk ballads. He published his own, highly altered versions of 180 ballads as *Reliques of Ancient English Poetry*. The original manuscript had never been released.

Child's principal ally in prying it from the Percy family was British scholar Frederick James Furnivall, best known as one of three founders of the *Oxford English Dictionary*. The Percy family was finally encouraged to release the manuscript, which Furnivall edited in 1868, without altering any of the original ballads. He dedicated the book to Child, who returned the favor by dedicating his ballad collection to Furnivall.

Child would devote the rest of his life to the ballads. He was keenly aware of an essential contradiction in his work: he was documenting preliterate traditions using only published sources.

In "Ballad Poetry," he wrote about the problems that presented: "ballads which have been handed down by long-repeated tradition have always departed considerably from their



“Child’s passion for digging to original sources, seeking to understand ancient texts as they were understood by the people who created them, and his deep respect for the genius of the people caught the attention of many early British folklorists, then called antiquarians.”

original form. If the transmission has been purely through the mouths of unlearned people, there is less probability of willful change, but once in the hands of professional singers there is no amount of change which they may not undergo. Last of all comes the modern editor, whose so-called improvements are more to be feared than the mischances of a thousand years."

Child approached this problem by including every version he could find, and presenting them in the exact condition he found them. Fragments were left as fragments, dubious versions placed alongside authentic ones.

A survey of what Child wrote in the introductions of the 38 Robin Hood ballads he included offers a revealing glimpse into his process. He was convinced of the authenticity of "Robin Hood and the Monk" (Child No. 119), and revealed his frustration that so few of the ballads were as well preserved. "Too much could not be said in praise of this ballad," he wrote, "but nothing need be said. It is very perfection in its kind; and yet we have others equally good and beyond doubt should have had more, if they had been written down early, as this was, and had not been left to the chances of tradition."

He was not shy about blasting what he considered "forgeries," by which he meant faux ballads artfully composed by writers, musicians, and editors. Of "Robin Hood and the Tinker" (Child No. 127) he wrote, "The fewest words will best befit this contemptible imitation of imitations." He was even more emphatic about "Robin Hood Rescuing Will Stutely" (Child No. 141): "This is a ballad made for print, with little of the traditional in the matter and nothing in the style."

And yet he included them both.

He admitted he was uncertain about "Robin Hood and the Pedlars" (Child No. 137): "I see no sufficient reason for regarding this particular piece as spurious, and therefore, though I should be glad to be rid of it, accept it for the present as perhaps a copy of a broadside, or a copy of a copy."

By *broadside*, he meant a species of ballads created by literate songwriters, and sold on printed sheets called broadsides. But they emerged directly from the older ballad tradition, so he concluded they were close enough descendants to warrant inclusion.

Like most lovers of folk music, Child came to admire tradition for the mysteries it keeps. In 1891, a Scottish scholar named William Macmath wrote to apologize for failing to discover the meaning of an archaic Scots word. "It is something to know that nothing is known," Child replied cheerfully. "To tell the truth, I like having the ballads quite in the air. It is the next best thing to their flying in the face of all history." In another letter to Macmath, he wrote, "Strictness is offensive as well as useless. Ballads are not like plants or insects, to be classified to a hair's breadth."

Child's egalitarian inclusiveness did have its limits. He told Macmath he was excluding some obscene ballads, adding that he intended to consign his copies to the ashes, "where its original authors have, no doubt, been for centuries."

Child championed two important and now widely accepted theories about the origins of the ballads, that they were created by single authors, and that they existed in different cultures because they traveled, rather than being identically created by separate authors. Class-conscious scholars of the 19th century sought to explain the genius in folk ballads through a noxious theory that they were authored communally. In some primeval, mystical way, a horde of peasants would collectively belch forth a single work of genius. Aristocrats were thus assured that the lower classes were inferior, despite such convincing evidence of their genius. Child sharply rebuked that theory, insisting there was no evidence to assume the ballads were not written by a single author. But then, he said, they had the benefit of tradition, of being further shaped by generations of singers.

An offshoot of the communal theory explained how the same ballad could exist in many different cultures. This theory held that they could be simultaneously created by different cultures. Nonsense, argued Child in "Ballad Poetry": "we have only to remember that tales and songs were the chief social amusement of all classes of people in all the nations of Europe during the Middle Ages, and that new stories would be eagerly sought for by those whose business it was to furnish this amusement, and be rapidly spread among the fraternity. A great effect was undoubtedly produced by the Crusades, which both brought the chief European nations into closer intercourse and made them acquainted with the East, thus facilitating the interchange of stories and greatly enlarging the stock."

“*a*gain and

again, Child looked past the clever inventions of fanciful scholars, into what is universal about human behavior. Where elitist scholars saw primitive peasants incapable of genius, Child saw people who loved good stories, and were equally capable of creating them and passing them along.”



Again and again, Child looked past the clever inventions of fanciful scholars, into what is universal about human behavior. Where elitist scholars saw primitive peasants incapable of genius, Child saw people who loved good stories, and were equally capable of creating them and passing them along.

Child's egalitarianism also expressed itself in a populist political bent. In an 1890 letter to a friend, Child wrote, "in England, whence it appears to be sure that everybody who is for bettering the state of the less fortunate classes is by necessity a socialist" (Child 1920, 80-81).

As a personal aside, when I met British folk giant Ewan MacColl, whose version of "Thomas the Rhymer" (Child No. 37) is included here, I gave him a photo of Child, with that quote inside the frame. He stared at it for a long time, quietly tapping the picture. I realized he was crying.

"I always knew this about this man," he said finally. "I never had the proof, but his instincts were so pure, his respect for the common people so obvious. I always felt he must have loved the people like this."

Child actively encouraged collections of living folk traditions, always urging people to save everything. He helped found the American Folklore Society in 1888, and served as its first president. He sent circulars to universities and clerics, urging them to collect traditional music and lore wherever it still existed. He felt the Irish ballad tradition was so distinct it should be compiled separately, and tried unsuccessfully to get Irish scholars to do it.

When Child died, he was finishing the final volume, which included a glossary of ancient vernacular; an index of ballad titles with variants from other cultures; and a fascinating "Index of matters and literature" that included superstitions, myths, customs, and historical persons included in the ballads. Look up "Poisoning," for example, and it cited every mention in the ballads, indexed in colorful descriptions like "child by grandmother, step mother"; "brother poisoned by sister to remove an obstacle to her passion"; and the always troublesome "poison grains in drink given by elves."

It can be hilarious to read such a scholarly treatment of such unscholarly things, but the work all that must have taken is nearly incomprehensible. It shows an impassioned, devoted, diligent man who loved his life's work but had no idea what value it might have to future generations. So he simply tried to do everything.

Into that final volume, however, other things which he intended to include throughout the collection were posthumously dumped: corrections, additional variants, and something that ultimately created a sad misunderstanding. There was no music with the ballads, which many have condemned as a sign that Child did not value the ballads as songs, but only as poetry. But he did include music. Tucked away and forgotten in the final volume are pages of musical notation, labeled "Ballad airs from manuscript."

Fortunately, a new version of the Child Ballads, edited by the devoted Mark F. Heiman and Laura Saxton Heiman, has put the airs with the ballads to which they belong, along with Child's additional notes, corrections, and variants. The books are gorgeously mounted, and available at Loomis House Press.

Child seemed unhappiest when wondering if anyone would find his life's work useful, having no idea what precious sourcebooks his volumes would become for generations of folksingers, scholars, and fans.

He seemed happiest when thinking about the ballads themselves, as naturally pure as the roses he loved to tend in his garden. He treated the ballads like his roses, wonders of natural perfection to be treated with love, respect, and gentleness, not judged or altered, but shown to the world in all their wild grace.

Six years before his death, after a day with his ballads and his roses, he wrote a friend, "I have had my high festival today. The fine rain made everything grow surprisingly last night, and the green, all full of fire, the unmarred grace, with no suggestion of art or consciousness, are too much for words. Ah, what a world—with roses, sunrise and sunset, Shakespeare, Beethoven, brooks, mountains, birds, maids, ballads—why can't it last, why can't everybody have a good share" (Child 1920). ◆

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THE CLASSIC SERIES | JEFF PLACE, 2016

Over the years, Folkways Records (now Smithsonian Folkways) has been one of the American record labels that, more than others, has continuously produced and distributed high-quality recordings of American folk music. Folkways founder Moses Asch made a commitment to artists that their Folkways recordings would never go out of print. The Smithsonian has subsequently acquired other fine small labels. This album includes selections from both the Folkways and BRI labels, of songs recorded mainly from the 1940s to 1970s; it provides a chance for listeners to experience them perhaps again, or perhaps for the first time.

In 2002, Smithsonian Folkways initiated its “Classic” series. The idea behind these compilations was that they would serve as a series of “doors” introducing listeners to the many artists and styles included in the Smithsonian Folkways Collection. This recording focuses on ballads coming from antiquity: ones that have their origins in various parts of Europe, were known in Scotland and England, and have been revived in both Europe and the United States. It draws from the 305 ballads cataloged in Child’s multiple volumes of *The English and Scottish Popular Ballads*. Most of the included songs are known to folk music fans, thanks to the folk music revival of the 20th century. Many people know them as beloved folk songs but don’t know their origins. This set opens a door to the work of Child and the many wonderful ballads that he documented. ◆



ABOUT THE SONG ANNOTATIONS

Ballad scholars over the years have come up with various systems to “group” together variant forms of a ballad. Using these systems, researchers could associate one song with another. Child’s 19th-century system cataloged English and Scottish ballads he had identified. Malcolm Laws did the same to a set of ballads written in the United States. These were referred to as Child Ballad numbers or Laws numbers. In recent years, British librarian Steve Roud undertook an ambitious project to create a reference guide to almost 25,000 songs that were collected from oral tradition. Roud assigned his own number to each of the associated songs. The Roud numbers are included here for reference.



I. Lord Thomas and Fair Ellender (Child No. 73)

Mike Seeger, vocal and autoharp

(Roud 4; also known as “Lord Thomas and Fair Annet,” “The Brown Girl,” “Fair Ellinor,” “Fair Eleanor”; from FW 2325, 1962; recorded August–September 1962, Roosevelt, New Jersey)

F. J. Child found a British version of this ballad in Percy’s 1765 *Reliques of Ancient English Poetry* (Child 1956, II:180). The song was a broadside ballad from the era of Charles I (1600–1649). In Scotland it was known as “Lord Thomas and Fair Annet.” Many versions of the plot deal with the beautiful Ellender/Annet being spurned by her lover so that he could marry a woman of greater wealth. She attends his wedding and is murdered by the bride, and in turn Lord Thomas kills the bride and himself.

It was recorded by Bradley Kincaid in 1928 as a commercial country release. This version came from the field collection of Walter Garwick of an unknown singer, recorded between 1935 and 1937. It is less graphic than the usual versions of the song, where Lord Thomas cuts off the head of his intended bride and “throws it against the wall.”

Mike Seeger (1933–2009) was a member of the musical Seeger family, half-brother to Pete and son of the musicologist Charles. As a musician and a member of the New Lost City Ramblers, Seeger was one of the more prolific recording artists on Folkways. He was also involved in recording and producing recordings by the McGee Brothers, Kilby Snow, the Stoneman Family, Dock Boggs, Elizabeth Cotten, and others.

He had a long career as a performer and documenter of American music, becoming proficient at numerous instruments in the process. He was one of the nation’s authorities on American vernacular music.

2. Golden Vanity (Child No. 286) Doug Wallin, vocal and fiddle

(Roud I22; also known as “The Sweet Trinity,” “The Green Willow Tree,” “Lowlands Low,” “Sinking in the Lonesome Sea,” “Turkish Revelee”; from SF 40013, 1995; recorded 1992–1993, Sodom, North Carolina)

Coming from Britain, this ballad has taken on many forms. The ship varies in name, but in early versions she is thought to be based on the ship captained by Sir Walter Raleigh, the *Sweet Trinity*. Child’s earliest version was from *The Pepys Ballads* book originally published as a binder of broadsheets sometime in the 1600s. The song was titled there as “Sir Walter Raleigh in the Lowlands Low.” The plot always includes a young sailor attacking an enemy ship (usually Turkish) with a drill and sinking it, with the promise of the captain’s daughter’s hand in marriage. He is rebuffed on his return and drowns rather than harm the crew of his own ship, although there are versions where he “does onto them what he did onto the Turkish ship.”

This is another song that was recorded by mountain string bands and singers in the United States starting in the 1920s. The first was Welby Toomey in 1926 for Gennett (Meade et al. 2002, 5).

Doug Wallin (1919–2000) was from around Sodom, North Carolina, an area rich in ballad singers, none stronger than the Wallin and Chandler families. His mother Berzilla had been recorded by John Cohen years earlier, and it is from her that Doug learned many of his songs. Many other songs were collected from Wallin’s relatives by British folklorist Cecil Sharp in the early 20th century. Wallin was the winner of a prestigious National Heritage Fellowship from the National Endowment for the Arts in 1990. He appeared at various festivals including the Smithsonian Festival of American Folklife and Wolf Trap Farm Park’s Folk Masters Series. A recording of Doug and his brother Jack was released by Smithsonian Folkways in 1995 in conjunction with the North Carolina Arts Council.





3. The Mermaid (Child No. 289)

The Golden Eagle String Band: Sue Clark, dulcimer; Larry Chechak, guitar; Pat DiVito, percussion; Daniel Flanagan, vocal; Bill Hullfish, bass; Bill McGrath, percussion; Kathy McGrath, guitar; Mike Mumford, mandolin; Laurie Outermans, autoharp; Lynn Piaroscia, fiddle; Jim Riley, guitar; Mike Ryan, banjo; Herbert Wise, accordion

(Roud I24; also known as “Waves on the Sea,” “The Sailor’s Song,” “The Raging Sea, How It Roars,” “The Stormy Winds,” “The Wrecked Ship”; from FW 32317, 1982; recorded February 1982, Hilton, New York)

The sighting of a mermaid was thought of as an omen of impending disaster; in this ballad, after her appearance the crew knew they were doomed.

This recording was made by the Golden Eagle String Band, an ensemble from New York State; it appears on a Folkways album, *Body, Boots and Britches*, which includes songs taken from Harold W. Thompson’s New York song collection of the same name. The album was released in 1982, and the group continues to perform, with Mike Mumford and Bill Hullfish still members. More information about the group’s performances and programs can be found at <http://goldeneaglestringband.com/index/>.

In the early days of commercial recordings the song was recorded by both the Carter Family and Pop Stoneman on 78 rpm disc.

4. Mathie Groves (Child No. 81) Dillard Chandler, vocal

(Roud 52; also known as “Little Musgrave and Lady Barnard,” “Little Mathie Grove,” “Matty Groves”; from FW 2309, 1964; recorded by John Cohen, August 1963, Madison County, North Carolina)

“Matty Groves” is a ballad that Child found printed in Samuel Pepys’ collection. The first printing found was by Henry Gosson, who operated in the early years of the 1600s (Child 1956, II:242–43). It remains a popular ballad to this day. The British folk-rock group the Fairport Convention released a version of it in 1969. It has also appeared on many other folk albums.

Dillard Chandler (1909–1992) was also from Sodom, North Carolina. Among his neighbors were the Wallin Family (Berzilla and Doug). In 1967, John Cohen made a documentary film called *The End of an Old Song* that focused on Chandler, investigating his life and his storehouse of songs. Chandler knew many of the old ones. Cohen began to promote Chandler’s music, getting Folkways to release a full album of his music in 1975. Chandler later moved to Asheville, North Carolina.

After recording Chandler’s performance, Cohen remembered that the other men present (Lee and Doug Wallin with Dillard) remarked on what they would have done in Mathie’s position; “one said he would have fought harder, another said he would have killed Lord Daniel, and the other said he would have snuck out the back door” (Cohen, notes to FW 2309).



5. The Hanging of Georgie (Child No. 209)

Iron Mountain String Band: Brooke Moyer, vocal

(Roud 90; also known as “Georgie”; from FW 2477, 1975; recorded 1975, Los Angeles, California)

The earliest version listed of this one was found by Child in a 1792 collection. It was speculated that “Georgie” might have been George Gordon, the 4th Earl of Huntly, who had fallen into disfavor with the queen for failing to prosecute a highland robber in 1554 (Child 1956, IV:124). Ewan MacColl states that Gordon was imprisoned for the above transgression but was released and subsequently died at the Battle of Corrishrie in 1562 (MacColl, notes to Folkways 3510, 1964). In later versions of the ballad he is accused of killing a man and, in most modern versions, has stolen 15 of the king’s horses. His lady comes to plead for his life. In most versions he is condemned in spite of the woman’s efforts, although a recent version by the Irish group, the House Band, goes back to the original form where he is released (they use the same arrangement as Ewan McColl).



The Iron Mountain String Band played old-time music for 40 years. The core of the group was Eric Davidson (1937–2015) and Caleb Finch on banjo and fiddle, respectively. Davidson and Finch and their associates began traveling to the southern Appalachians to seek out the older old-time string band musicians from whom they could learn (Davidson, notes to FW 2477). There they recorded Paul Joines performing this ballad. The recordings of the musicians they made while there led to numerous Folkways releases. In this instance, group member Brooke Moyer performs solo.

“Georgie” has also been recorded by Doc Watson and Joan Baez.



his one is purported to have been based on the story of a 17th-century outlaw, the gypsy Johnny Faa, and Lady Jane Hamilton, the wife of the Earl of Cassilis. Faa was caught and hanged, and the lady was imprisoned for the rest of her life.”

6. Gypsy Davy (Child No. 200)

Margaret MacArthur, vocal and harp-zither

(Roud 1; also known as “Black Jack Davy,” “Black Jack David,” “Black Jack Daisy,” “Raggle Taggle Gypsy,” “Whistling Gypsy,” “Johnny Faa, the Gypsy Laddie”; from FW 5314, 1962)

This Child Ballad is still performed today and has taken on many forms. It has appeared as an Irish bar sing-along thanks to the version by the Clancy Brothers and Tommy Makem. The much more traditional Irish group Planxty recorded a version far truer to the original as “Raggle Taggle Gypsy.” It was performed by many as “Whistling Gypsy” during the American folk revival. Tunesmith Woody Guthrie learned the song from his mother and transformed it into a cowboy ballad, recording it for the Library of Congress in 1940 as “Gypsy Davy.”

This one is purported to have been based on the story of a 17th-century outlaw, the gypsy Johnny Faa, and Lady Jane Hamilton, the wife of the Earl of Cassilis. Faa was caught and hanged, and the lady was imprisoned for the rest of her life (Tosches 1996). It was first published in the early 18th century.

Margaret MacArthur (1928–2006) dedicated her life to folk music, especially that of her adopted New England. She was born in Chicago

and moved around before finally settling in Vermont in 1948. She was also, along with Jean Ritchie, one of the main proponents of the Appalachian dulcimer. She taught school locally, and, influenced by song collectors like Helen Hartness Flanders of Vermont, she began to interview neighbors and collect songs. The recording on this album was made in her kitchen in 1962. Since her passing, her papers have been held by the Vermont Folklife Center.

She learned this version from Alice Snow Bailey of Readsboro, Vermont.

7. Thomas the Rhymer (Child No. 37) Ewan MacColl, vocal

(Roud 35; also known as “Thomas Rhymer”; from FW 3509, 1961)

This ballad was based on a much older tale. It tells of the 13th-century Scottish Lord Thomas of Erceuldoune (now Earlston) who, according to legend, was carried off by the Queen of Elfland. The true-life Thomas was believed to be a “seer” and prophet—his gift was bestowed on him by the elfin queen—and he was said to have prophesized many of the later historical events in Scotland. He is also said to have been incapable of telling a lie. Folklorist Kenneth Goldstein traces the ballad version back to the latter part of the 18th century (Goldstein 1960s, I:5)

Ewan MacColl (1915–1989), along with A.L. Lloyd, was one of the most important folk song scholars of England and Scotland. Born Jimmy Miller in Salford in northwest England, MacColl grew up in a family of trade unionists and socialists, and his own politics throughout his life carried on the family tradition. He started acting when young and in the 1950s started collecting and performing folk songs, many in the Scots dialect. He was involved in the creation of radio dramas including the acclaimed *Radio Ballads* for the BBC. He also produced and recorded dozens of albums, including many for Folkways (some licensed from the UK). Many of these records were with his wife Peggy Seeger, and many with A.L. Lloyd. MacColl and Lloyd recorded the most extensive set of Child Ballads on LP, the Riverside/Washington set *The English and Scottish Popular Ballads (The Child Ballads)*. MacColl was one of the major experts on Child Ballads during his life.

The British folk-rock group Steeleye Span recorded a modernized version of the ballad.

8. Lady Margaret (Child No. 74) Pete Seeger, vocal and banjo

(Roud 253; also known as “Fair Margaret and Sweet William,” “Fair Margaret’s Misfortune,” “Lady Margaret’s Ghost,” “Pretty Polly and Sweet William”; from SF 40153, 2006)

Pete Seeger wrote, “This ballad was one of the first I ever learned, in 1935, from the country lawyer and old-time banjo picker of Asheville, North Carolina, Bascom Lunsford. My thanks to him. It is a medieval vignette, and the last verses describing the conversation between Lady Margaret’s ghost and her false lover are as close as we get to superstition in this LP [the Pete Seeger one]” (Seeger, notes to Folkways 2319).

As in many of these ballads, unrequited love leads to a tragic end, in this case for Lady Margaret. Child found numerous 17th-century printings of the ballad (Child 1956, II:199–203).

Pete Seeger (1919–2014) was the dean of 20th-century folksingers. He performed and lent his energies to causes he believed in for more than 70 years. Born to a musical family, Pete grew up surrounded by music. His father was the eminent musicologist Charles Seeger and his mother Constance, a concert violinist. In addition, his siblings Mike, Peggy, and Penny and various cousins and relatives by marriage have had successful recording careers.

He began to record for Moses Asch in 1943. In the next 40-plus years he recorded over five dozen albums for Asch. Seeger was a



fine interpreter and presenter of traditional folk song and an important composer of topical songs. One of the major figures of the folk song revival, Seeger was an important influence on many of the other musicians who started to perform then.

9. Lord Randall (Child No. 12) Jean Ritchie, vocal

(Roud 10; also known as “Lord Rendal”; from FW 2302, 1960/SF 40145, 2003)

“Lord Randall” is a well-known Child Ballad. The lord in the story has had various names over the years but has come to be known as Lord Randall. This is another ballad found throughout Europe. Kenneth Goldstein points to an Italian text (“*L'avvelenato*” [“The Poisoned Man”]) first published in the early 17th century and stated that the earliest English-language version was printed in the late 18th century (Goldstein 1960s, 1:3).

In the song a son has been poisoned and is being asked by his mother about his state. Knowing he is dying, he tells his mother whom to leave his belongings to. The question-and-answer pattern of “Lord Randall” was used in later folk songs. Bob Dylan based his song “A Hard Rain’s Gonna Fall” on “Lord Randall.”

Viper, Kentucky, native Jean Ritchie (1922–2015) was an important popularizer of the Appalachian dulcimer in the United States. She was a singer, songwriter, song collector, and author. Growing up, she was highly influenced by her very musical family. After college at the University of Kentucky, she moved to New York City and became a social worker, where she used the music from home in her work. Gradually she began to perform concerts for the public.

Ritchie recorded numerous albums over the years for a variety of labels. She also traveled to both Ireland and England in 1952 on a Fulbright scholarship (with her husband George Pickow) to record traditional singers. She was the author and editor of a number of songbooks and books on how to play the Appalachian dulcimer. Jean learned this ballad from her uncle Jason.

10. Pretty Polly and False William (Child No. 4)

Paul Clayton, vocal and guitar

(Roud 21; also known as "Lady Isabel and the Elf Knight,"
"The King's Daughter," "Pretty Polly," "The Outlandish Knight,"
"May Colvin"; from FW 2007, 1957)

Kenneth Goldstein cites the work of Finnish scholar Iivar Kempainen, who analyzed the song and believes it to date from between 1100 and 1200 (Goldstein, notes to FW 2007). Child believed that of the ballads he collected, this may have had the widest distribution (Child 1956, 1:22); it can found in every part of Europe. As with many of these songs, in the European versions the suitor is a supernatural character, in this case an elf. In Clayton's Americanized version, the suitor is an untrustworthy mortal man.

In Child's earliest version, Isabel is drawn to a field by the magic of the elf's horn. She is able to put him to sleep with a charm and stabs him to death, saying, "You have killed seven maidens here, go keep them company." In almost all the later renditions, she instead pushes him off a cliff into the sea. In many of the versions she asks him to turn his back as he has asked her to disrobe so as not to ruin her gown in the salt water; it is then that she pushes him. Clayton's rendition is cleaned up.

Paul Clayton (1933–1967) was born in New Bedford, Massachusetts. Trained as a folklorist at the University of Virginia, he traveled extensively collecting songs. Clayton was also one of the major early figures in the 1950s Greenwich Village folk revival and an influence on Bob Dylan, who modified the tune to Clayton's "Who'll Buy Your Ribbons When I'm Gone" into his classic "Don't Think Twice, It's All Right." Clayton recorded for six record companies and the Library of Congress. Although his career was short, Clayton left behind a strong recorded legacy of the songs he had collected all over North America.





II. Andrew Batan (Child No. 250)

Warde Ford, vocal

(Roud 104; also known as "Henry Martin," "The Lofty Tall Ship"; from FW 4001, 1956; recorded by Sidney Robertson Cowell, 1955, Wisconsin)

This popular folk song better known as "Henry Martin" comes from a very long older ballad about three Scottish brothers, the youngest of whom becomes a privateer. The brothers in the original early 17th-century song were Andrew, Robert, and John Barton. Andrew Barton was killed on August 2, 1511, in battle. Over the years the protagonist has become Henry Martin.

Sidney Robertson Cowell (1903–1995) was an important field collector in the 20th century. She collected songs in the United States, Cape Breton, and Ireland with portable recording equipment; her travels also took her to various other locales worldwide. She recorded the family of Warde Ford in northern Wisconsin and later in California for the Library of Congress. She also conceived and directed the WPA California Folk Music Project. She brought some of her recordings to Moses Asch at Folkways for releases including Folkways 4001, *Wolf River Songs*.

Warde Ford (1906–1979) was from a family of lumberjacks in Wisconsin. Robertson also collected songs from his mother. Forde learned this song from his uncle Charles Walker of Crandon, Wisconsin, who learned it from Randal MacDonald, a Scottish logger in Coeur d'Alene, Idaho, in 1906 (Cowell, notes to FW 4001).

12. Three Nights Drunk (Child No. 274)

**E.C. and Orna Ball and the Blue Ridge Buddies: E.C. Ball, vocal and guitar;
Orna Ball, vocal and banjo; Blair Reedy, mandolin**

(Roud 114; also known as “Four Nights Experience,” “Cabbage Head,” “Cat Man Blues,” “Five Nights Drunk,” “Four Nights Drunk,” “Seven Nights Drunk,” “Our Good Man,” “Three Nights Experience,” “You Old Fool”; from SF 40097, 1997; recorded by Mike Seeger, August 1957, Rugby, Virginia)

The song “Three Nights Drunk” basically consists of a long, humorous tale where, as the song progresses, a drunken husband comes home to more and more farfetched explanations from his wife as to what is going on. The song gets bawdier the more verses are sung. The song is amazingly widespread, and its humor seems to appeal to all audiences. In his notes to the *Anthology of American Folk Music*, Harry Smith cites versions found all over Europe. The song has also been recorded as a New Orleans piano blues, bluegrass, and by Irish folk musicians, who have turned it into an Irish bar band staple. Folklorist Alan Lomax even recorded a calypso version in the Bahamas as “Cabbage Head.” Child’s earliest published version was found in David Herd’s *Ancient and Modern Scottish Songs, Heroic Ballads, Etc.* from 1776.

Estell Cortz Ball (1913–1978) and his wife Orna (1907–2000) were a country gospel duo from Rugby, Virginia, a small town on the North Carolina border. They performed frequently on local radio as the Friendly Gospel Singers. E.C. was an incredible finger-style guitarist. This recording comes from a collection of Mike Seeger’s field tapes called *Close to Home*. The tapes are archived in the Southern Folklore Collection at the University of North Carolina.

13. Lord Bateman (Child No. 53)

**The New Lost City Ramblers: Mike Seeger, vocal and mandolin; Tracy Schwarz,
vocal and guitar**

(Roud 4; also known as “Young Beichan,” “Lord Baker,” “The Turkish Lady”; from FW 31035, 1973; recorded by Peter Bartok, August 1966)

"Lord Bateman" is a Child Ballad where a love triangle has a reasonably happy ending. In the original Scottish ballad Bateman is Beichan. He travels to Turkey, where he is imprisoned, then falls in love and is freed by the beautiful daughter of his captor. He flees back to Northumberland stating he will stay true to her and after seven years they will wed. After the appointed seven years apart she comes to England seeking him to find it's his wedding day. He pays off his other bride, and the Turkish woman and he are married.

Child mentions that the ballad "agrees in the general outline, and also in some details, with a well-known legend about Gilbert Beket, father of St. Thomas" (Child 1956, I:457). Beket is said to have traveled to the Holy Land with his manservant and been captured. Kenneth Goldstein points out that this theory on the origin of the ballad has been "largely discarded, but there is no doubt the ballad has been affected by the legend" (Goldstein 1960s, IV:6).

The New Lost City Ramblers came together in New York in mid-1958 during the beginnings of the great folk music boom. Many young musicians were turning to American folk music, and the Ramblers were dedicated to preserving and performing important old-time American music that all three members had grown to love: Mike Seeger (1934–2009), John Cohen (b. 1932), and Tom Paley (b. 1928). Influenced by Harry Smith's *Anthology of American Folk Music*, the members of the Ramblers began to actively seek older recordings. Hundreds of urban folk groups were forming and searching for older songs to fill out set lists. Songs were appropriated by groups and singers who often claimed to be the author or arranger, but the Ramblers made a point of including rich discographical information in their notes on the source of their songs, giving full credit and helping educate their fans about their musical forefathers. Paley left the group in 1962 and was replaced by Tracy Schwarz (b. 1938). They learned this song from the singing of Pleaz Mobley of Manchester, Kentucky.



14. The Two Sisters (Child No. 10) Ellen Stekert, vocal and guitar



(Roud 8; also known as “The Twa Sisters,” “Binnorie,” “The Miller and King’s Daughter,” “The Cruel Sister,” “Dreadful Wind and Rain”; from FW 2354, 1958)

Child noted, “This [was] one of the very few old ballads which are not extinct in tradition in the British Isles” (Child 1956, I:118). Thanks to the folk song scholarship of individuals like Child and the folk song revivals of the 20th century, many more are now back in circulation. Child found two versions of the song published in the 1650s. It is found throughout the British Isles but was also quite popular in Scandinavia.

In the song, a sister drowns her younger sister (or this case, the elder) in jealousy over a man. Like many of the old ballads, it takes on supernatural features. The body is recovered from the river by a miller (harpist) and made into a harp. The newly made singing harp sings the song of the murder.

Folklorist and singer Ellen Stekert (b. 1935) learned this ballad from an old lumberjack, Ezra Fuzzy Barhight of Cohocton, New York, in the course of collecting folk songs in New York State. In her notes she stated that Paul Brewster believes the song was Scandinavian and spread to the British Isles (Stekert, notes to Folkways 2354).

15. Gallis Pole (Child No. 95) Lead Belly, vocal and guitar

(Roud 144; also known as “The Maid Freed from the Gallows,” “Hangman,” “Gallows Pole”; from FW 31030/SF 40045, 1997; recorded by Frederic Ramsey, October 1948, from a radio show)

From Lead Belly to Led Zeppelin, the song “Gallows Pole” has had many lives. Descending from the old Child Ballad “The Maid Freed from the Gallows,” the song took its most frequent current form from the playing of Lead Belly. Fred Gerlach’s version shows Lead Belly’s influence. It

became a well-known song in the rock canon when Led Zeppelin recorded it in 1970. Led Zeppelin guitarist Jimmy Page credits the version from Gerlach's album as the source for their version; "I first heard it ['Gallows Pole'] on an old Folkways LP by Fred Gerlach, a 12-string guitar player who was, I believe, the first white to play the instrument. I used his version as a basis and completely changed the arrangement" (<http://www.wirz.de/music/gerlafrm.htm>). One can hear the similarities.

Huddle Ledbetter (Lead Belly) (1888–1949) was one of the 20th century's most important repositories of traditional American song. He would hear a song, commit it to memory, and adapt it to make it his own. He performed blues, spirituals, pop songs, children's games, work songs, and a myriad of other styles. Lead Belly was discovered while he was in prison by John Avery Lomax from the Library of Congress. Moving to New York, Lead Belly was introduced to Northern folk song audiences, and he fell into a group of musicians that included Woody Guthrie, Pete Seeger, Aunt Molly Jackson, Sonny Terry and Brownie McGhee, and Josh White.

Child found the song prevalent in both northern and southern Europe, and it made its way to the United States. The story of it is well known—a young woman had “fallen into the hands of corsairs,” none of her relatives would pay ransom, and her lover failed to negotiate the price to save her (Child 1956, II:346). Child does include a fragment of the song which is a children's game. Perhaps Lead Belly first heard it that way as a child.

16. Lord Barnett (Child No. 68) Ella Parker, vocal

(Roud 47; also known as “Henry Lee,” “Love Henry,” “The Proud Girl,” “Earl Richard,” “Young Hunting”; from FW 3809, 1964; recorded by Pat Dunford, July 20, 1964, Franklin County, Indiana)

This is another ballad dealing with a love triangle gone wrong. The male protagonist decides he is going to marry another, more beautiful woman, and the spurned lover kills him, tossing his body into the river. After many protestations of her innocence, she confesses and is burned at the stake.

The song is a Scottish ballad, at least as old as the 18th century, although Child found a ballad with a similar plot line in Scandinavia. It was one of the first songs on the well-known *Anthology of American Folk Music*, appearing as “Henry Lee” and performed by Dick Justice from West Virginia. A later rearranged version of “Henry Lee” was recorded on the dark album *Murder Ballads* in 1996 by rockers Nick Cave and P.J. Harvey.

The singer here was Ella Parker (1894–1982) from Indiana. Parker’s version never explains why the woman killed the lord. Another Child Ballad, “Lady Elizabeth and the Elf Knight,” includes a bird which witnesses the crime and is bribed with a golden cage to maintain its silence. The bird makes an appearance here and, again, is paid off.



17. The False Knight Upon the Road (Child No. 3)

Artus Moser, vocal and dulcimer

(Roud 20; from FW 2112, 1955; recorded by William A. Grant and Kenneth Goldstein, August 1955, Swannanoa, North Carolina)

This is a Scottish ballad where a young boy traveling to school encounters a trickster knight and outwits him.

Artus Moser (1894–1992) was a folk song collector from western North Carolina. Not only did he record many singers and write about the music, but he recorded albums of folk songs himself. His collection of over 200 ballads is now at the University of North Carolina.

18. Barbara Allen (Child No. 84) Dan Tate, vocal

(Roud 54; also known as “Barbry Ellen,” “Bonnie Barbara Allan”; from BRI [Blue Ridge Institute] 2, 1978; recorded by George Foss, July 10, 1962, Fancy Gap, Virginia)

“Barbara Allen” is one of the most beloved of the Child Ballads. Child found it published as early as 1740 (Child 1956, II:276–78). It was very popular during the folk song revival of the 1950s and 1960s and can be found all over the United States and the British Isles. It also has been found in other countries.

The first commercial recording of the song, among hundreds, was by Vernon Dalhart for Columbia in 1927. Field collector George Foss (1932–2002) recorded this version in 1962 in Fancy Gap, in southern Virginia not far from the North Carolina line and near the Blue Ridge Parkway. The singer Dan Tate (1896–1990) was a banjo player who knew many songs (many of which he learned from his sister) (Yates 1980, 4–5).

19. The Great Silkie of Sule Skerry (Child No. 113) Paul Clayton, vocal and guitar

(Roud 197; also known as “The Silkie,” “The Great Silkie”; from FW 2310, 1956)

For information on Paul Clayton see track 10.

In the Hebrides Islands, they tell of a magical creature called a silkie, which lives deep in the sea but occasionally emerges onto land, dressed in sealskin, to walk among men. Silkies are able to tell the future, and they take human partners (Clayton, notes to FW 2310). Clayton states his source of this version as R.N. Fergusson’s *Rambling Sketches in the Far North* (1883, 140). Finnish scholar Otto Andersson collected these lyrics in the Orkney Islands.

In 1954, not knowing the tune and having only the lyrics Child took down, Jim Waters put them to a different melody so he could perform the ballad. Waters’ version was the best-known one during the folk song revival; it was recorded by Joan Baez, Judy Collins, and Bonnie Dobson.

20. The House Carpenter (Child No. 243) Dorothy Rorick, vocal and banjo

(Roud 14; also known as “The Daemon Lover,” “James Harris”; from BRI 2, 1978; recorded by Joe Wilson, August 11, 1972, Galax, Virginia)

“The House Carpenter” was originally known as “The Daemon Lover” or “James Harris” in Britain. As a Scottish ballad, it was first published in *Scott’s Minstrelsy* in 1812 (Child 1956, IV:360). In the story a young bride, who is married to a carpenter, is visited by a former lover (or the Devil); he coerces her to leave her husband and her baby. They sail away on a ship, which sinks after two weeks, killing them both, but not before she had begun to weep for her lost family. In an early version found in *The Pepys Ballads*, the bride is Jane Reynolds from Plymouth, and her suitor is James Harris, who has just returned from seven years at sea. Many early versions tell of them seeing two hills ahead, one Heaven, one Hell. He tells her they will not see the former, only the latter. He also uses supernatural powers to sink the ship (in one Appalachian recording by Lena Armstrong, it is she who sinks the ship, sending them to Hell). In some cases the ship springs a leak on its own. So is the bride punished for her adultery.

The song has been recorded dozens of times as “The House Carpenter” and has appeared in dozens of songbooks. It was popular in both the American and British folk revivals. Clarence Ashley made the first commercial recording of it in 1928 with the *Carolina Tar Heels*. It was included in Harry Smith’s 1952 *Anthology of American Folk Music*.

Dorothy Quesenberry Rorick (1909–1980) was raised in Virginia, but lived for many years in Ohio. While there in the 1930s she led an all-girl band, the *Golden State Cowgirls* (notes to BRI 2). She learned the banjo from her father, Buck Quesinberry, a Virginia railroad worker. She moved back to Daspur, Virginia, in the 1960s and was recorded at a jam session at the 1972 Galax Fiddle Contest by the eminent Appalachian music scholar Joe Wilson (1938–2015). She later appeared at the National Folk Festival in 1978.



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he humor in this song and its popularity have allowed it to endure to the present day. The Devil comes to take the scolding wife of a farmer, and the farmer gladly parts with her. The wife causes havoc in Hell, so the Devil returns her to the fearful farmer after realizing she's far too much for him to handle.”

21. The Farmer's Curst Wife (Child No. 278)

Horton Barker, vocal

(Roud I60; also known as “The Devil and Plowman,” “The Devil and the Farmer's Wife,” “Lily Bulero,” “The Devil and the Farmer”; from FW 2362, 1962; recorded by Sandy Paton, 1961, Beech Creek, North Carolina)

The humor in this song and its popularity have allowed it to endure to the present day. The Devil comes to take the scolding wife of a farmer, and the farmer gladly parts with her. The wife causes havoc in Hell, so the Devil returns her to the fearful farmer after realizing she's far too much for him to handle.

The song is originally from Scotland, and Child found a version listed in the Stationer's Register in 1630 (Logsdon, notes to SFW 40151). Scots writer Robert Burns also took a version of the song and modified it (Child 1956, V:107).

Horton Barker (1889–1973) was born in Laurel Bloomery, Tennessee, an area in the far eastern part of the state near the convergence of Tennessee, North Carolina, and Virginia. The area is also known for its old-time music and ballads. Blind from birth, Barker learned many of the ballads and Southern sentimental songs of the region. He was recorded by a number of ballad hunters during the 1930s, including Alan Lomax for the Library of Congress. In 1941, Barker was filmed for the movie *To Hear Your Banjo Play*, directed by Charles Korvin. At the time of this recording by Sandy Paton, he was living near Chilhowie, Virginia. He learned this song from a singer named Debusk in Widener's Valley, Virginia.

Folk anthologist Harry Smith chose Bill and Belle Reed's 1928 version, “Old Lady and the Devil,” as one of the handful of Child Ballads to open his legendary *Anthology of American Folk Music*.

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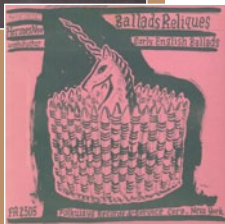
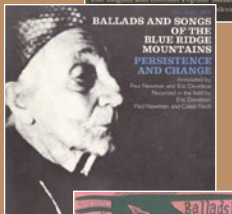
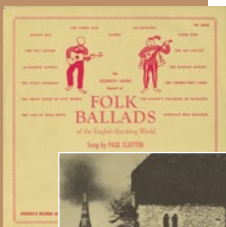
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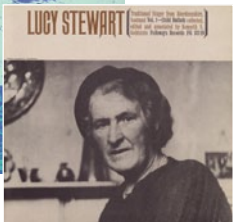


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h, what a world—
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can't everybody have a good
share?”—Francis James Child



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and questions to
smithsonianfolkways@si.edu.

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Smithsonian Folkways Recordings





Smithsonian Folkways

Washington, DC 20560-0520 www.folkways.si.edu
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1. Lord Thomas and Fair Ellender (Child No. 73)
Mike Seeger 3:50
2. Golden Vanity (Child No. 286) Doug Wallin 3:23
3. The Mermaid (Child No. 289)
The Golden Eagle String Band 4:14
4. Mathie Groves (Child No. 81) Dillard Chandler 6:14
5. The Hanging of Georgie (Child No. 209)
Iron Mountain String Band 1:56
6. Gypsy Davy (Child No. 200) Margaret MacArthur 1:57
7. Thomas the Rhymer (Child No. 37)
Ewan MacColl 6:52
8. Lady Margaret (Child No. 74) Pete Seeger 2:51
9. Lord Randall (Child No. 12) Jean Ritchie 2:54
10. Pretty Polly and False William (Child No. 4)
Paul Clayton 3:46
11. Andrew Batan (Child No. 250) Warde Ford 3:36
12. Three Nights Drunk (Child No. 274)
E.C. and Orna Ball 2:36
13. Lord Bateman (Child No. 53)
The New Lost City Ramblers 5:34
14. The Two Sisters (Child No. 10)
Ellen Stekert 1:37
15. Gallis Pole (Child No. 95) Lead Belly 2:47
16. Lord Barnett (Child No. 68) Ella Parker 2:35
17. The False Knight Upon the Road (Child No. 3)
Artus Moser 2:23
18. Barbara Allen (Child No. 84) Dan Tate 2:52
19. The Great Silkie of Sule Skerry (Child No. 113)
Paul Clayton 5:03
20. The House Carpenter (Child No. 243)
Dorothy Rorick 2:38
21. The Farmer's Curst Wife (Child No. 278)
Horton Barker 3:07

The 19th-century scholar Francis James Child meticulously and authoritatively compiled 305 Scottish and English ballads into the highly influential collection known as “Child Ballads.” Although Child feared these ballads would vanish from human memory, they continue to be adored, studied, and actively performed across disciplines and genres. *Classic English and Scottish Ballads from Smithsonian Folkways (from The Francis James Child Collection)* introduces listeners to 21 of these traditional songs from the label’s rich collections at the Smithsonian Institution, and demonstrates the timelessness of their themes—from murder and ghosts to jealousy and unrequited love. *72 minutes, 40-page booklet with extensive notes.*



CLASSIC ENGLISH AND SCOTTISH BALLADS

from SMITHSONIAN FOLKWAYS from The Francis James Child Collection



