ONE HUNDRED YEARS AGO, on the second day of June in the year eighteen hundred and forty, a boy was born in a thatch-roof cottage at Higher Bockhampton in Stinsford Parish, near Dorchester, the county town of Dorset in southwestern England. The infant was its parents' first-born; on delivery it was pronounced by the surgeon to be dead. But the nurse, a neighbor's wife, shrewd and experienced in such matters, scrutinized the wizened mite and contradicted the professional opinion. "Dead! Stop a minute: he's alive enough, sure!" And so saying, she applied the traditional treatment for prodding into life those newcomers who hesitate to enter it, and the first cry of the infant Thomas Hardy, the third in direct succession of that name, was wafted out into "Cherry Alley" at eight o'clock of a summer's morning.

* * *

Four other Thomas Hardys of the same family have gone on record as men noteworthy in character and achievement, from the Elizabethan benefactor of the Dorchester Grammar School,

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whose memorial tablet may still be seen in St. Peter's Church, Dorchester, to the captain of the Victory at Trafalgar, whose monument tops a rounded hill southwest of Mai-dun Castle not far from Dorchester. Another Thomas Hardy, living in Dorchester in 1724, was a subscriber to Dr. Croft's "Thirty Select Anthems in Score." From him, but separated by two or three intervening generations, were descended the three successive Thomases whom we shall hereafter sometimes designate as Thomas the first, second, and third.

Music was the predominant interest in the boy's early environment. Thomas' grandfather (1778-1837), had been a musician, an excellent violoncellist, when as a young man in 1801 or 1802 he came to Higher Bockhampton from Puddletown nearby. In the latter village he had ably directed the church music, which was performed by a choir of singers re-inforced by a band of eight players including "woodwind and leather"—clarionets, hautboys, and serpents—as well as strings. At Stinsford parish church, where the musicians' gallery was too small for such a large group as at Puddletown, he set about organizing a string band and choir, which soon gained a high reputation. His two sons, James and Thomas, joined him later with treble and tenor violin,\(^2\) and a certain James Dart played the counter part (= the alto part)\(^3\) the singers being grouped about each of the string players according to their respective parts. Mrs. Florence Hardy, in the first chapter of "The Early Years of Thomas Hardy", describes in detail the musical accomplishments of the Hardy family, and publishes a plan of the musicians' gallery in the tower of Stinsford Church, drawn by Hardy as a young man, under the supervision of his father. This gallery has long since been removed, owing to remodelling of the church.

The Stinsford parish string band and choir not only furnished all the music for the church services, but formed the nucleus of the parish Christmas waits. The Hardys, father and sons, were

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1 The Jacobean gallery at Puddletown still remains and, in August, 1927, when Hardy, then eighty-seven years of age, was visited by Gustav Holst regarding the latter's tone-poem, "Egdon Heath," Hardy took him to Puddletown church and with him climbed the stairs, worn hollow by countless footsteps, to the scene of his grandfather's first musical activities.
2 Not the tenor violin proper (tuned an octave below the treble, or usual violin, and played like a small 'cello) but the viola, is meant here.
3 Played by a second violin.
in great demand the year round for dancing, at christenings, weddings, harvest- and shearing-suppers, and for their services it was a strict rule with them to accept no pay. About 1822, the Rev. Edward Murray, a connection of the Earl of Ilchester, the patron of the living at Stinsford, became vicar, and took up his residence at Stinsford House instead of at the vicarage. Here, two or three times a week, Thomas Hardy and his two sons repaired to play string quartets with the musical vicar, who was a skilled violinist.

But time brought changes, and it so fell out that Thomas the second severed his connection with the choir a year or two after the birth of Thomas the third. The death of the grandfather occurred in 1837; thus young Thomas never knew the fine old man, and he was too young to remember his own father’s playing in the Stinsford church. The preoccupation of the family with music did not abate, however, and evenings at home were spent in playing and singing. The boy’s mother had a sympathetic voice and was fond of singing songs and ballads of the time, such as “Gaily the Troubadour” and “Jeannette and Jeanot”; his father played innumerable folk-songs and dance tunes, to which little Thomas reacted with great sensitiveness, dancing ecstatically to the jigs, reels, and hornpipes (of which his father showed him the traditional steps) and being moved to tears by some, whereupon he would dance even more frantically to hide his embarrassment. Mrs. Hardy mentions a few of these tunes in her biography of her husband; among them were “The Fairy Dance” and “Miss Macleod”. These two dance tunes, with several others that Hardy was fond of, are given in an article by the present writer entitled “Thomas Hardy: Lyricist, Symphonist”, in “Music & Letters” for April, 1940. The following example, a song from the old MS tune-book compiled by Hardy’s grandfather,4 is typical of the music Hardy heard as a boy.

Ex. 1 “A Favourite Irish Song”, from the old MS song and ballad book in the hand of Thomas Hardy the first. (Also in Wilson’s “Musical Cyclopedia”, Allan & Bell, London, 1834. No author or composer is given.)

Shep-herds I have lost my love; Have you seen my Han-nah? The pride of ev’ry

4 See Appendix infra.
The Musical Quarterly

The lad learned to play the violin while still very young. A small accordion had been given him by his father in 1844: young Thomas, soon outgrowing this, learned to tune his father's violin and, almost without knowing how, began to play. By the time he was ten or twelve he had learned from his father—who had inherited, from Thomas the first, two carol and ballad books compiled in his own hand, and who owned also an old dance-tune book—countless jigs, reels, and country dances of all kinds, and he was soon in demand as a fiddler. Mrs. Florence Hardy, in her biography of her husband, relates of him, as a boy of thirteen or so, that on one occasion he played the popular "New-Rigged Ship" for twelve vigorous couples for three-quarters of an hour on end, his hostess finally stopping the boy's frenzied playing "for fear he would burst a blood-vessel."

Thomas's mother had a table-piano which her son tried to tune; but knowing nothing, then, of acoustics or of equal temperament, he was puzzled because, though each one of the fifths would individually sound true, he could not, try as he might, make the "flat" fifths meet the "sharp" ones. Believing the fault to be in his ear, the lad was very modest in his own estimation of his musical ability. But his sensitiveness to sound and his love of music deep-

6 Square pianos, the cases of which were constructed like tables and which sometimes had drawers for music, were common in England during the late 18th and early 19th centuries. (See the section entitled "The Square Piano" in the article, "Piano-forte", in Grove.) Johannes Zumpe, long with Shudi in London, was the first to make a "square" piano, of the shape and size of a virginal. Some of these had eighteen keys to the octave, the black keys being divided to escape the compromise of equal temperament. The action, resembling Schroeter's (Marpurg, 1764), was the model for square pianos until about 1800.
enewed as he grew into young manhood, and he longed passionately

to study and become an organist and church-music director. Had

the circumstances of his family been easier, or had he possessed a

little more confidence in his own talent in music, his course in life

might have led him into this field. 6

The boy was deeply moved by the music he heard at the Stins

ford parish church. In course of time an organ had replaced the

string band, but the standard of the choir and of the music set by

the first Thomas Hardy had left its mark. One wonders how long

the fine old canticle services, Jackson in F and Jackson in E-flat

(spoken of by Mrs. Florence Hardy in her biography), and

“Pope’s Ode,” and anthems with portentous repetitions, and

‘mountainous fugues’” 7 were persisted in, but they certainly

made a deep impression; and (again according to Mrs. Hardy)

“Old Hundredth,” “New Sabbath,” “Wilton,” “Lydia,” and

“Cambridge New” as well as “Barthelemon” and “Tallis” (both

as played to Ken’s morning and evening hymns) were known and

loved by the lad. “See the conquering hero comes” and “The

Dead March” in Saul attracted him, and, long before he knew they

were both the work of Handel, he noticed the similarity of their

c

Young Thomas’s impressionable mind not only gathered and

stored the music he actually heard, sang, played, and danced, but

vividly re-created the stories his parents told him of his grand-

father’s famous choir. The carols and hymns which they played

and sang were doubtless performed by their successors—indeed

many of these tunes are still used now in England and in America

as well. And there were the old tune-books already mentioned,

that had come down from his father and his grandfather, in a typi-

cal 18th-century script, besides a later one compiled about 1820,

bearing on its flyleaf in the hand of Thomas the third: “T. Hardy,

Senr [?] from James Hook, to whose father it belonged.” 8 Small

wonder is it that to Hardy, growing up as he did in this whole-

some but discriminating musical environment, singing, playing,

and dancing, were as natural as breathing; and that throughout his

6 Mrs. Florence Hardy told the writer of her husband’s secret longing, which never
quite left him even in his later years, to be a musician.

7 Academic fugues are not meant here, but simply pieces with fugato passages; cf. the “fuguing tunes” of Billings.

8 See Appendix.
life he bore the mark of these early impressions. When, later, the young novelist achieved his first artistic success in "Under the Greenwood Tree", it was into this rich musical heritage that he delved for the fine ore from which he fashioned an outstanding literary achievement—a musical novel, or vignette, if you will—that rings true to the musician no less than to the man of letters.

* * *

When the present writer visited the late Mrs. Florence Hardy at Max Gate, in the early autumn of 1936, Mrs. Hardy seemed gratified to be able to discuss the musical aspects of her husband's life and work, which she agreed had been largely overlooked by his critics. His retiring disposition, she said, prevented him from talking freely of his passion for music; but that it was ever present, and of a character that deeply affected his work, she was certain there could be no doubt. Mrs. Hardy's biography in two volumes, "The Early Life of Thomas Hardy" and "The Later Years," contains a great deal of information about the musical activities not only of his father and grandfather, but also of himself in childhood and youth as well as throughout his later life. She writes that, while the young Hardy was working at the office of Hicks the architect in Dorchester (1856-1862), his daily activity included study of the Greek and Latin classics in the early morning hours, work at the office by day, music—at home, or outside when he played for dancing—in the evening and often until far past midnight. During the following period of architectural work at the office of Blomfield in London, Hardy and his colleagues sang glees at intervals during the day to relieve the tedium and confinement, Mr. Blomfield himself taking the bass.

At Hill's in Old Bond Street, Hardy saw a violin he wanted; he hoarded his savings, and through the good offices of his cousin, Nathaniel Sparks, who aided him in negotiations, he finally brought it in triumph to his humble lodgings. This violin became his constant companion throughout his long life. Its fine tone gave

9 Ernest Brennacke, Jr., in his "Life and Art of Thomas Hardy" (N. Y. 1925), quotes the poet as saying in his later years: "The spell of the old hymns and carols is as strong as ever."
10 Macmillan, N. Y., 1928 and 1930.
11 This violin and Hardy's 'cello are on exhibition in the Hardy Memorial Room at the Dorset County Museum, Dorchester.
Hardy's 'Cello, used in the late 18th century in the choir of Olverston Church in Gloucestershire and rebuilt for Hardy in 1902 by his cousin, Nathaniel Sparks, a violin maker who served his apprenticeship at Hill's in London.
Stinsford Parish Church, the "Mellstock" of "Under the Greenwood Tree", where Hardy's grandfather directed the choir and played the 'cello (c. 1801-37) and his father and uncle played viola and violin.
Hardy the medium of musical expression he had ardently longed for; at once he plunged into operatic scores that he had learned to love during his apprenticeship in London. Although he remained a staunch supporter of English opera and frequently attended performances of Balfe, Wallace, and others under the direction of William Harrison and Louisa Pyne, he had become particularly fond of the Italians—Bellini, Donizetti, Rossini, and, most of all, Verdi—with whose works he and a colleague, a good amateur pianist, were conversant through repeated attendance at Her Majesty’s Theatre and Covent Garden. Together the youths explored every opera score they could lay their hands on, often playing on into “the wee small hours.”

An entry in Hardy’s diary, October 27, 1865, records his attendance at Lord Palmerston’s funeral at Westminster Abbey, and notes the music: “‘Purcell’s service,’ ‘Dead March in Saul’.” A letter to his sister Mary describes the occasion in full, and further notes on the music run: “The opening sentences, ‘I am the Resurrection,’ etc., were sung to Croft’s music. Beethoven’s Funeral March was played as they went from the choir to the vault. . . . I think I was never so much impressed with a ceremony in my life before. . . .” Church music continued to hold him; a diary entry in 1892 records Tennyson’s funeral at Westminster Abbey: “Music . . . sweet and impressive. . . .” In another letter to his sister Mary, who was still at home, he says: “Tell me about the organ and how the Sundays go off. I am uncommonly interested.”

Hardy’s love of dancing and of dance music took him frequently, as a young man, to Almack’s (then—in 1862—called Willis’s); also to the Argyle and Cremorne. At Almack’s the original tunes for the Lancers and Caledonians were still played. While yet at Hicks’s in Dorchester, he had been fascinated by the whistling of a nameless quadrille, brought from London by a casual acquaintance. The tune now still haunted him, but he listened in vain for it in his rounds of the London dancing-rooms. So did the tune obsess him that he even searched piles of old music-books in the British Museum in the hope of identifying it, but with no success. Years later he heard the tune played on a hand-organ and rushed hatless into the street after the rapidly vanishing organ-grinder, to ask him the name of the piece. “Quad-rill-a,
quad-rill-a,” was all the man could say. But Hardy insisted on examining the list of tunes glued inside the instrument. Alas! this was no more revealing—“Quadrille” was the only designation to be found.

After Hardy’s reputation as a novelist was established, he and his first wife—Emma Lavinia Gifford—spent several months of each year in London. Music had been a common interest with the couple from their first meeting at St. Juliot in Cornwall. On their visits to the capital, they continually heard much music—opera, ballet, symphony—, of which frequent note is made in Hardy’s diary. Mrs. Florence Hardy’s biography records some of his musical experiences and impressions. In 1886, on the occasion of a Wagner concert, Hardy observed: “It was weather and ghost music—whistling of wind and storm, the strumming of a gale on iron railings, the creaking of doors; low screams of entreaty and agony through key-holes, amid which trumpet-voices are heard. Such music, like any other, may be made to express emotion of various kinds: but it cannot express the reason of that emotion.” In 1906, when Hardy met Grieg in London, they fell into a discussion of music, and Hardy is said to have remarked that “the wind and rain through trees, iron railings and key-holes, fairly suggests Wagner music.” To which Grieg retorted: “I would sooner have the wind and rain!”

In 1887, the Hardys journeyed to Italy; in Pisa, they ascended the famous leaning tower during the pealing of the bells and felt its tremendous and alarming vibrations. Through Hardy’s boyhood experience of the ancient custom of change-ringing in English parish churches, he had acquired an interest in church bells, and in Venice, he writes in his diary: “Yes, here to this visionary place I solidly bring in my person Dorchester and Wessex life; and they may well ask why I do it. . . . Yet there is a connection. The bell of the Campanile of San Marco strikes the hour, and its sound has exactly that tin-tray timbre given out by the bells of Longpuddle and Weatherbury, showing that they are of precisely the same proportioned alloy.”

At the Sala delle Muse of the Vatican the sheer weariness of the

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12 Change-ringing: ringing the changes, or varied patterns “composed” for different occasions; each bell of the peal is numbered, and the team of change-ringers, each with his own bell to ring, is practised in the sequences, being directed by a leader who also has his own bell.
Music in Thomas Hardy’s Life and Work

sight-seer overcame him and he fell into a doze as he sat on a bench to rest; the result was “The Vatican: Sala delle Muse,” from “Poems of Pilgrimage”, from which these revealing lines, in which he communes with his Muse, are quoted:

“Today my soul clasps Form: but where is my troth
Of yesternight with Tune: can one cleave to both?"
—“Be not perturbed,” said she. “Though apart in fame,
As I and my sisters are one, those, too, are the same.”

—“But my love goes further, to Story, and Dance, and Hymn,
The lover of all in a sun-sweep is fool to whim—
Is swayed like a river-weed as the ripples run!”
—“Nay, wooer, thou sway’st not. These are but phases of one;

“And that one is I; and I am projected from thee,
One that out of thy brain and heart thou causest to be—”

A Strauss waltz unexpectedly heard when Hardy was visiting Caligula’s palace brought to his fancy echoes of ancient gaieties. Here is a passage from “On the Palatine”, also from “Poems of Pilgrimage”:

When lo, swift hands, on strings nigh overhead,
Began to melodize a waltz by Strauss:
It stirred me, as I stood, in Caesar’s house,
Raised the old routs Imperial lyres had led,

And blended pulsing life with lives long done,
Till Time seemed fiction, Past and Present one.

The love of Strauss’s waltzes long burned bright in Hardy’s breast; back in 1869 he first heard the Morgenblätter at Weymouth, and years later he wrote the delightful poem “At a Seaside Town in 1869” (from “Moments of Vision and Miscellaneous Verses”); a postscript to the poem reads simply, “From an old note”.

In the spring of 1887, the Hardys were back in London, and from this time on we find occasional diary entries recording concerts: the Heckman Quartet at Alma-Tadema’s, a performance of Carmen, and the ballet at the Alhambra. Hardy’s jottings were records, sometimes of bare fact, sometimes of subjective impressions with but little indication of particulars. An illustration of the latter is as follows: “June 25 [1887]: At a concert at Prince’s Hall
I saw Souls outside Bodies.” An inkling of what he meant is given by two other entries: “Jan. 3 [1886]. My art is to intensify the expression of things, as is done by Crivelli, Bellini, etc., so that the heart and inner meaning is made vividly visible.” “March 1 [1889]. In a Botticelli the soul is outside the body, permeating its spectator with its emotions. In a Rubens the flesh is without, and the soul (possibly) within. . . .” But often we find both the objective and the subjective, as witness the following, quoted from “The Later Years of Thomas Hardy”, by Mrs. Florence Hardy:

May [1901] found them [Hardy and his first wife] in London, and hearing music. At an Ysaye concert at Queen’s Hall a passage in the descriptive program evidently struck him—whether with amusement at the personifications in the rhetoric, or admiration for it, is not mentioned—for he takes the trouble to copy it:

“‘The solo enters at the twelfth bar . . . later in the movement a new theme is heard—a brief episode, the thematic material of the opening sufficing the composer’s needs. In the Adagio the basses announce and develop a figure. Over this the soloists and the first violins enter.’ (Bach’s Concerto in E.) I see them: black-haired, lark-spurred fellows, marching in on five wires.”

Hardy’s particular love of Strauss waltzes, and of dancing and dance music in general, already noted, led him often to The Imperial Institute in London to hear Edouard Strauss’s Vienna Band,\(^\text{18}\) and even to renewing his visits to Willis’s in later life, where he danced the polka, mazurka, and schottische as of old. We find an account of his attending a delightful lamp-light dance on the green at Rushmore, where the Hardys were guests of Gen. and Mrs. Pitt-Rivers, in September 1895. Here the old country-dances were indulged in as well as the popular ball-room dances of the day. But this strenuous evening made Hardy lame for some time after; advancing years, however, did not prevent him from enjoying an occasional dance, and we read of his waltzing with Mrs. Grove (afterward Lady Grove), daughter of Gen. and Mrs. Pitt-Rivers, in London in 1896, to the strains of “The Blue Danube”.

But nothing more convincingly proves Hardy’s remarkable

\(^{18}\) We read of Hardy’s hearing also the orchestra from La Scala, Milan, at the early summer concerts given at The Imperial Institute, in 1898.
living interest in the dance and its music than the testimony of certain members of the Hardy Players of Dorchester. From about 1910 to the middle twenties this group staged dramatizations of Hardy’s stories, such as “The Distracted Preacher”, “The Three Strangers” and “The Trumpet Major”, as well as the Wessex scenes from “The Dynasts”, the mummer’s play of “St. George and the Dragon”, “The Famous Tragedy of the Queen of Cornwall”, and an old Wessex “folk-play” recreated by Hardy from his indelible memory of it as a boy—“O Jan, O Jan, O Jan”.

Ex. 2 “O Jan, O Jan, O Jan”

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Gent to Jan</th>
</tr>
</thead>
<tbody>
<tr>
<td>O Jan O Jan O Jan what can the mat-ter be That I should love this fair la-dy And she should not love me And no-where will she walk a-long with me.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Jan to Gent</th>
</tr>
</thead>
<tbody>
<tr>
<td>O mais-ter mais-ter dear don’t thou the la-dy fear For she shall be thy joy and thy on-ly on-ly dear And she shall walk a-long with thee ev-’ry-where.</td>
</tr>
</tbody>
</table>

Three-handed Reel – Hey part only

(Strings)
Hardy, often present at rehearsals, took an active part in the selection and coaching of the incidental dances and music; and on one occasion, at least, proved himself still, in spite of his approaching eightieth birthday, quite capable of performing the dance-steps and tunes for the instruction of the players—dancers and musicians—, his versions being in the authentic traditional style, learned, when he was but a very small boy, from his father.

Hardy himself added to the MS tune-books of his father and grandfather. On the flyleaf of the book compiled by James Hook, Hardy made a diagram of a dance figure, shown in the illustration opposite this page. This is the subject of an interesting article in the "Journal of the English Folk-Dance Society", Vol. III, No. 3, 1937. Facing the diagram, on an inserted page, Hardy wrote the "Dorchester Hornpipe". In November, 1907, he sent this tune, cut out of the note-book, to the Dorsetshire regiment in India, which had asked him for "a marching tune with the required local affinity, for fifes and drums". He replaced the severed page with the one shown in the same illustration.

During Hardy’s later years, when the moderns, Vaughan Williams, Rutland Boughton, Gustav Holst, and others were beginning to be heard, Hardy, without apparently making much effort to hear them (for he was not now often in London), was notwithstanding somewhat conversant with certain of their works, after about 1924, through gramophone and radio, and through personal contact with several composers who made settings of his poems and drew inspiration from his novels and plays. In this connection, Professor Weber’s article with bibliography in "Music & Letters" for April, 1940, is of great interest. Mrs. Hardy describes a visit from Rutland Boughton when, in June, 1924, he came to Max Gate to consult with Hardy about his setting of "The Queen of Cornwall". She writes that her husband admitted his preference for Rossini and Johann Strauss, but that he found much stimulation in Boughton’s companionship. Yet Hardy, for all his fondness

This song is referred to in "The Dynasts", Part III, Act V, Scene 6.
Egdon Heath

The source of inspiration of the famous description in Hardy's "The Return of the Native" and, both directly and—through Hardy's description—indirectly, of Gustav Holst's tone-poem
Music in Thomas Hardy’s Life and Work

for Mozart, Verdi, and other classicists and opera composers of the late 18th and early 19th centuries, possessed a remarkable comprehension of the newer music as it developed during the later 19th and early 20th centuries. His observations on Wagner, expressed in 1906, reveal much insight: “I prefer late Wagner, as I prefer late Turner, to early (which I suppose is all wrong in taste), the idiosyncrasies of each master being more strongly shown in these strains. When a man not contented with the grounds of his success goes on and on, and tries to achieve the impossible, then he gets profoundly interesting to me. Today [writing of a particular concert] it was early Wagner for the most part: fine music, but not so particularly his—no spectacle of the inside of a brain at work like the inside of a hive.”

In August, 1927, Gustav Holst came to Max Gate on a momentous errand. He had long admired “The Return of the Native”, and had tentatively begun a tone-poem inspired by Hardy’s magnificent description in it of Egdon Heath. When the invitation came to write something new for the New York Philharmonic-Symphony Orchestra, Holst resolved to finish this work and wrote at once to Hardy asking for an interview, which was readily granted. Holst, accordingly, came down in August, and Hardy motored with him to Egdon Heath, not far distant from Max Gate, outside of Dorchester, to let the composer hear for himself the strange sounds described in this famous passage. Miss Imogen Holst, in her book, “Gustav Holst” (Oxford University Press, 1938), quotes an interesting letter from her father describing this visit. It appears that Hardy was already familiar with Holst’s “The Planets”, having heard records played by Col. T. E. Lawrence (Lawrence of Arabia, a friend and neighbor of the Hardys) on a small portable gramophone that Lawrence had with him one day, when Hardy accompanied him on the open moors near Dorchester—a background peculiarly fitting for an introduction to Hardy of Holst’s music. Holst’s remarkable achievement in his tone-poem “Egdon Heath”, in catching not only the spirit of the heath, but its audible voice as well, must be doubly acclaimed after a visit to these wild, untamed acres, in late August or September. It is at this season, when the heath-bells are dry but not yet fallen, that one may hear the eerie sound of the wind through their myriad tiny trumpets. Once heard, this sound,
mingling with but distinct from the deeper tones of gusts passing through trees and shrubs and over gently rounded hollows, can never be forgotten. It was on the occasion of Holst’s visit to Egdon Heath with Hardy that the poet took the composer to Puddletown to show him, in the ancient parish church, the musicians’ gallery where Hardy’s grandfather had first directed the church music. Holst’s deep interest in church- and folk-music no doubt gratified Hardy as much as the older man’s open-mindedness towards modern music delighted the younger one.

From 1885 on, we find in Hardy’s diary frequent references to music heard and pondered over in the solitude of Max Gate, where he spent more and more time. A diary entry must be noted here:

Aug. 14, [1892] Mother described today the three Hardys as they used to appear passing over the brow of the hill to Stinsford Church on a Sunday morning, three or four years before my birth. They were always hurrying, being rather late, their fiddles and violoncello in green-baize bags under their left arms. They wore top-hats, stick-up shirt collars, dark blue coats with great collars and gilt buttons, deep cuffs and black silk “stocks” or neck kerchiefs, had curly hair, and carried their heads to one side as they walked. My grandfather wore drab-cloth-breeches and buckled shoes, but his sons wore trousers and Wellington boots.

We cannot refrain at this juncture from going back a few years, to December 31, 1889, to quote Hardy’s account of the New Year’s Eve ringing at St. Peter’s, Dorchester. He writes in his diary:

The night-wind whiffed in through the louvres as the men prepared the mufflers with tartwine and pieces of horse-cloth. Climbed over the bells to fix the mufflers. I climbed with them and looked into the tenor bell: it is worn into a bright pit where the clapper has struck it so many years, and the clapper is battered with its many blows.¹⁴

The ringers now put their coats and waistcoats and hats upon the chimes clock and stand to. Old John is fragile, as if the bell would pull him up rather than he pull the rope down, his neck being withered and white as his white neckcloth. But his manner is severe as he says, “Tenor out?” One of the two tenor men gently eases the bell forward—that fine old E-flat . . . (probably D in modern sharpened pitch), my father’s admiration, unsurpassed in metal all the world over—and answers, “Tenor’s out.” Then old John tells them to “Go!” and they start. Through long practice

¹⁴ This famous tenor bell figures in Hardy’s “The Trumpet Major.”
he rings with the least possible movement of his body, though the youngest
ringers—strong, dark-haired men with ruddy faces—soon perspire with
their exertions. The red, green and white sallies bolt up through the holes
like rats between the huge beams overhead.

The grey stones of the fifteenth-century masonry have many of their
joints mortarless, and are carved with many initials and dates. On the sill
of one louvred window stands a great pewter pot with a hinged cover and
engraved: ‘For the use of the ringers 16—’ [It is now in the County
Museum.]

On Christmas Eve, 1893, Hardy received the carol singers at
Max Gate “as usual” and writes: “... though quite modern, with
a harmonium, they made a charming picture with their lanterns
under the trees, the rays diminishing away in the winter mist.” On
New Year’s Eve, 1894, he heard the distant peal of bells from the
tower of Fordington-St. George, so still was the atmosphere. On
November 11, 1894, there is a record of three old songs heard.
One last quotation from Mrs. Hardy: “On the 23rd of December
[1926] a band of carol-singers from St. Peter’s, Dorchester, came
to Max Gate and sang to Hardy ‘While Shepherds Watched,’ to
the tune which used to be played by his father and grandfather, a
copy of which he had given the Rector.”

Since Hardy’s diary entries were always more or less fitful,
these examples may be considered indicative of many unrecorded
musical experiences and impressions about which we may never
know. We are indeed indebted to Mrs. Florence Hardy for her
faithful and painstaking presentation of these chronicles which,
incomplete as they are, nevertheless shed much light upon the
poet’s inner life. The reader is referred to her two-volume
biography, which contains evidence that not only the old hymns
and carols, but also the tunes of strolling singers and players,15
the songs of birds (some noted by Hardy in musical notation)16
and the music of nature, all continued to interest him until the end.

But it is in thoughtfully studying Thomas Hardy’s work—the
novels, stories, plays, and poems—that we are confronted with the

15 See “Music in a Snowy Street,” in “Human Shows—Far Phantasies”.
16 See “The Early Life of Thomas Hardy,” p. 76.
The most compelling proof of his musical susceptibility and the significance of this side of his nature in shaping his art. The musical passages in his writings seem to proceed from four different facets of his musicality: first—his keen perception of sounds in nature and of human voices and instruments; second—his pre-occupation with music, its signs, and symbols, and its effect on the daily lives of men and women; third—his thorough familiarity with, and appreciation of, the remarkable heritage of folk-music that was his; and fourth—his fine sense of the underlying rhythm and music of life, as expressed in the animate and inanimate worlds, in time and circumstance.

The first category is expressed in such passages as the opening chapter of “Under the Greenwood Tree”, in which the keynote of the tale is at once set by the telling description of the sound of the wind through the firs, the holly, and the ash; or again, in the same book, at the end, after the wedding dance, when the song of the nightingale is heard from a neighboring thicket “in a loud, musical and liquid voice—‘Tippiwit! swe-e-et: Ki-ki-ki! Come hither, come hither, come hither!’” Or, such as this, from “Far From the Madding Crowd”, when on a spring morning Farmer Boldwood goes out to propose to the fair Bathsheba Everdene, as she busies herself with her young lambs on a neighboring lea: “He approached the gate of the meadow. Beyond it the ground was melodious with ripples, and the sky with larks; the low bleating of the flocks mingling with both.” And in “The Woodlanders”, Chapter VIII, he writes about the sighing of the wind in the young pines freshly planted, reflecting the mood of hopeless love of two human souls, about the “Gregorian melodies” chanted by the elm-tree, austere symbol of their subsequent fate; and in Chapter XLVII about “the low harmonies produced by the instrumentation” of the various species of trees.

But the supreme passage is, of course, the one already referred to, from “The Return of the Native”; since it is too long to quote here without mutilation, the reader is urged to peruse it for himself. It is in Book I, Chapter VI, and runs from the fourth through the ninth paragraphs. Bonamy Dobie observes that Hardy’s landscapes are not mere setting, they “are part of the emotion, not literary fudge”; the same thing may be said of his musical back-

17 “Haste to the Wedding”; see “Music & Letters” for April, 1940, p. 169.
grounds, references, metaphors—they are inextricably interwoven with the whole in a pattern of exquisite subtlety.

It is useless to quote many passages of the second category, for, without their context, they lose their aptness and flavor. The reader can best discover them for himself; nevertheless, a few examples will perhaps stimulate the quest. The sly humor in the graphic characterizations of Fancy Day's eyebrows—"like slurs in music," in "Under the Greenwood Tree" (Book I, Chapter VII) can be appreciated only by reading the account of the gay and rollicking Christmas dance in which the young lady figured. The sinister implication of Tess's whistling "Take, Oh Take those Lips Away" comes with full force to the reader of the whole tragic tale of "Tess of the D'Urbervilles". And if anything in the girl's pathetic history could be more poignant than her wistful listening to the church bells, the chants, and the hymns, while she felt herself a social outcast, it must be "the stopt diapason note" of her voice, as the shrill tones of her little brothers and sisters mingled with her deeper ones, in the psalm the little group sang at the homely improvised baptism of her dying infant, in their attic chamber. But perhaps the most powerful example of sound in relation to the fate of men and women is found near the end of "Tess"—in the scene of her apprehension at Stonehenge. The humming of the wind through the ancient temple ruins—a music ominous, foreboding, played on an instrument inexorable, timeless—was as fatefully fascinating to Tess as to the cowed followers of the Druids.

The third type of musical reference in Hardy's work is the most obvious, and naturally has received the most attention—the frequent mentioning of folk-songs, dances, ballads, carols, and other music, these being used not metaphorically but as entities with something of the force of characters and events, or of the concreteness of objects, yet withal maintaining the fluidity of time. Miss Ruth Firor, in her "Folkways in Thomas Hardy" has a chapter dealing with folk-song, dance, and drama in Hardy's works. This chapter may well prove a useful guide to the reader who cares to trace the pieces. The present writer has added to Miss Firor's not inconsiderable list, and has looked for and found many much earlier origins for the songs than appear in Miss Firor's

18 University of Pennsylvania Press, 1931.
“Folkways”. In addition, the present writer has had access to the three musical notebooks formerly in the Hardy family and now in the Dorchester Museum. Many of Hardy’s references are to be found in those MS books already mentioned, two of which were compiled by his father and grandfather, and a third by James Hook, whose son James (known to Thomas Hardy the first and second as “Jimmy Hook”) gave the book to the Hardys long before Thomas the third was born.19

A description of these old books with interesting associations in Hardy’s life and works is appended to this article, together with an analysis and partial list of their contents. Much of the material has been collated by the present writer, and it is extremely interesting to find one after another of the tunes figuring in the dance, song, ballad, and hymn of Colonial and Post-Revolutionary America. When the work of detailed comparative study is complete, the contents of those old music books will constitute not only a treasure-trove for lovers of Hardy but also a rich source of folk-song and folk-dance, of great interest in relation to the music of the early settlers of New England, many of whom came from the town of Dorchester and its surrounding county of Dorset.

Eva Mary Grew, in her article “Thomas Hardy as a Musician” (in the April, 1940, number of “Music & Letters”), quotes several passages from Hardy’s works in which old folk-songs and folk-dances play a part. The tunes, “The Triumph,” “The New-Rigged Ship,” and “How Oft Louisa”, mentioned by her, may be found, among others, in the present writer’s article in “Music & Letters”, already referred to, there presented exactly as they appear in the old Hardy music books.

Mrs. Grew quotes from “The Return of the Native” (Chapter V) a passage describing a dance to the famous “Devil’s Dream”. This titillating tune figures also in a short story of Hardy’s, “Absentmindedness in a Parish Choir” (in “A Few Crusted Characters”). How it proved the undoing of a church choir, similar to the one that Hardy’s grandfather conducted, is described

19 It is not yet clear whether this James Hook was the well known composer (1746-1827) or a local composer by the same name. The book is evidently the work of a highly skilled musician, and it contains a number of the noted James Hook’s compositions, besides two unique ones, signed “James Hook” that are the work of no ordinary country musician. The author is awaiting further information concerning the possible connection of the Hardys with the well known composer Hook.
Music in Thomas Hardy's Life and Work

by Hardy, somewhat as follows: The choir, bemused with hot
grog to warm them in the chilly musicians' gallery, and weary, at
Christmas Sunday service, after a round of dances throughout the
holiday evenings, fall asleep during the sermon. On being suddenly
awakened for the hymn, the drowsy men, thinking they have been
napping between dances, strike up this "sinful" tune with dis-
astrous consequences. To quote:

"They poured out that there tune till the lower bass notes of 'The Devil
Among the Tailors' 20 made the cobwebs in the roof shiver like ghosts;
then Nicholas [the leader], seeing nobody moved, shouted out as he
scraped—'Top couples cross hands. And when I make the fiddle squeak
at the end, every man kiss his pardner under the mistletoe!'

"Then the folks came out of their pews, wondering down to the
ground, and saying: 'What do they mean by such wickedness! We shall
be consumed like Sodom and Gomorrah.' [Says the squire:] 'Not if the
Angels of Heaven come down shall one of you villainous players ever
sound a note in this church again—'.

"That very week he sent for a barrel-organ 21 that would play two-
and-twenty new psalm-tunes, so exact and particular that, however sinful
you was, you could play nothing but psalm-tunes whatsomever. He had a
really respectable man to turn the winch . . . and the old players played
no more."

Ex. 3 "The Devil's Dream" or "The Devil Among the Tailors", from the MS
tune-book compiled by James Hook. (Also in Wilson's "Companion to the
Ball Room", London, 1817. Note the difference in accent: etc.
in several printed versions played in New England.)

20 Or "The Devil's Dream."

21 The barrel-organ bridged the interval between the old "string-woodwind-and-leather" choirs (as these disappeared during the 19th century) and the keyed organ
now widely in use. The psalm-tunes were recorded on metal rolls, similar to those in
music-boxes; a steady hand was required to keep the rhythm regular, as the present
writer can testify after trying a barrel-organ in the Dorchester Museum.
Hardy’s delightful novel “Under the Greenwood Tree”, already mentioned, refers to several of the old carols found in one of the tune-books belonging to Hardy’s father and grandfather. These are “Behold the Morning Star”, “Rejoice Ye Tenants of the Earth”, and “Oh What Unbounded Goodness, Lord”. The first and last are also contained in a little book mimeographed under Hardy’s direction in 1910, a copy of which was given to the present writer by Mr. E. T. Stevens, one of The Hardy Players.

Ex. 4 “O What Unbounded Goodness, Lord”

This tune and “Rejoice Ye Tenants of the Earth” were sung by the Mellstock choir on Christmas Eve under the windows of Miss Fancy Day, the charming schoolmistress who bewitched young William Dewey. (See Part i, Chapter IV of “Under the Greenwood Tree”). In Chapter V, “Behold the Morning Star” was carolled beneath the windows of the surly Farmer Shinar, William’s rival in love. “Four breaths and No. 32, ‘Behold the Morning Star’”, commanded old William Dewey, the ’cellist and leader of the choir.

Ex:5 “Behold the Morning Star”
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But Farmer Shinar was in no mood for Christmas caroling, and “they had reached the second verse and the fiddlers were doing the up-bow stroke previously to pouring forth the opening chord of the third verse, when without a light appearing or any signal being given, a roaring voice” proclaimed its disapproval! But old William Dewey was not to be silenced: ‘‘Finish the carrel, all who be friends of harmony!’’—and so they continued to the end.

In “The Mayor of Casterbridge” (Chapter VIII) a scene is described taking place at “The Three Mariners,” an ancient inn formerly standing in High West Street in Dorchester. “Casterbridge” is Hardy’s name for that town. It is there that Donald Farfrae held the motley assembly, gathered in the inn parlor, mute and spellbound by his ballad singing. How it impressed the heroine and the other guests may be seen:

Elizabeth-Jane was fond of music; she could not help pausing to listen; and the longer she listened the more she was enraptured. She had never heard any singing like this; and it was evident that the majority of the audience had not heard such frequently, for they were attentive to a much greater degree than usual. They neither whispered, nor drank, nor dipped their pipe-stems in their ale to moisten them, nor pushed the mug to their neighbors.

The song “My ain Countree” was followed by “A burst of applause, and a deep silence which was even more eloquent than applause. It was of such a kind that the snapping of a pipe-stem too long for him by old Solomon Longways . . . seemed a harsh and irreverent act.” Farfrae was obliged to repeat the last stanza, and drew this comment from the literal-minded Christopher Coney, who was more moved than he liked to admit: “‘What did ye come away from yer own country for, young maister, if ye be so wounded about it? . . . we be bruckle folk here . . . God a’ mighty sending his little taters so terrible small . . .’”

Farfrae was then urged, by a stout, purple-aproned dame, to “‘turn a strain to the ladies.’” “‘Let him breathe—let him breathe, Mother Cuxsom. He hain’t got his second wind yet!’ said the master glazier. ‘O yes, but I have!’ exclaimed the young man; and he at once rendered ‘O Nannie’, with faultless modulations, and another or two of like sentiment, winding up at their earnest request with ‘Auld Lang Syne.’”

The above quotations could be multiplied many times from
out Hardy’s work, including the poetry and drama as well as the fiction; but these examples, it is hoped, will suffice to arouse the reader’s curiosity and start him on a Hardy tune-hunt. The references appended to this article will help him to locate some of them.

**Ex. 6 “O Nannie”, from the MS tune-book compiled by James Hook. (Also in Wilson’s “Musical Cyclopedia”. Music by Dr. John Percy.)**

```
Oh, Nannie wilt thou fly with me
Nor sigh to leave the charming town,
Can silent glens have charms for thee,
The lowly cot and rus-set gown,
No longer dress in silk-en sheen,
No longer deck’d with jewels rare?
Say canst thou quit the busy scene
Where thou wert fairest of the fair?
```

Hardy’s poetry contains a wealth of folk-tune and other musical references, and has, besides, interesting musical elements in its very structure. When, after the barrage of criticism following “Jude the Obscure”, Hardy decided to turn from novel-writing and to devote himself entirely to poetry, he had already made tentative plans, as recorded in Mrs. Hardy’s biography, for “Songs of twenty-five years. Arrangement of songs: Lyric Ecstasy inspired by music to have precedence.” If he later abandoned this scheme, it was doubtless because he realized that he could not classify his poems as musical and non-musical. About 1899, he writes: “Poetry is emotion put into measure. The emotion must come by nature, but the measure can be acquired by art.” In many of Hardy’s poems the influence of folk-music is

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22 In 1892, after the publication of “Tess of the D’Urbervilles”.

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profundely felt; in others there is to be discerned the influence of modern music—or was it the same urge that prompted both? Early in his career, Hardy sensed the analogy between music and poetry and strove to express, through contrasts of concord with discord, and regular with irregular rhythm, the same range of feeling that the composer voices by similar means. Perhaps his early training in architecture and his long practice in the Gothic art-principle—the principle of spontaneity—was also partly responsible for his mastery of the craft of poetry, and helped make it the vehicle of his all-embracing art.

The fourth aspect of music in Hardy's work—the deep musical undercurrent of his thought and its inherent rhythm and melody—is at once elusive and pervading; it can be felt in all his work, notably in "The Queen of Cornwall", but, above all, in "The Dynasts". One of the greatest epic poems of modern times in English, "The Dynasts" is conceived like a vast symphony, from the grand sweep of its colossal outline to the minutest details of scene and verse. The scope of this work is so immense and its musical significance is so arresting that it would require special discussion, which space here does not allow. Study "The Dynasts", gentle reader, looking wide beyond the scenes and deep below the surface: read it in the silence of the night and listen for its eternal music, voiced through "The Spirit of the Years":

Hold what ye list, fond unbelieving Sprites,
You can not swerve the pulsion of the Byss,
Which thinking on, yet weighing not its thought,
Unchecks its clock-like laws,

and through The Spirit of the Pities:

Nay: — shall not Its blindness break?
Yea, must not Its heart awake,
Promptly tending
To Its mending,
In a genial germing purpose, and for loving-kindness' sake?

* * *

On the morning of December 11th, 1927, at the age of eighty-

23 See the present writer's article, "Thomas Hardy: Lyricist, Symphonist", already referred to.
seven years, Hardy felt for the first time in his life unable to work. He continued to be about the house, however, until the day after Christmas, when he was obliged to take to his bed. His friend Sir James Barrie came down from London on January 10th, and Hardy suddenly seemed much better: all had hopes of his recovery. But at dusk the following day he fell into a reverie; he asked for a verse from Omar Khayyám. A severe heart attack followed, and he slipped away shortly before nine in the evening, January 11th, 1928. Mrs. Hardy writes "An hour later one... saw on the death-face an expression such as [I] had never seen before on any being, or indeed on any presentment of the human countenance. It was a look of radiant triumph, such as imagination could never have conceived. Later the first radiance passed away but dignity and peace remained."

On January 16th, the poet's ashes were buried in Westminster Abbey. A spadeful of Dorset earth was sprinkled on the coffin, while the nation's distinguished figures in letters and affairs did homage to the simple countryman. At the same hour, in Stinsford Parish Churchyard, under the softly rustling boughs of the ancient yew and pine, the heart of Thomas Hardy was laid beside the remains of his ancestors, whose music he had loved so well.

NOTE: The tunes included in this article and the pictures of the Hardy 'cello and of pages from the note-books of James Hook and Thomas Hardy the first are, through the courtesy of Lieut.-Col. Charles D. Drew, Curator of the Dorsetshire Museum in Dorchester, printed with the kind permission of the Executors of the Estate of the late Mrs. F. E. Hardy. The quotations from the poems and novels are made with the authorization of The Macmillan Company and Harper & Brothers respectively.

APPENDIX

Descriptions and selected lists of contents of musical note-books belonging to Thomas Hardy, his father, and grandfather.

KEY TO REFERENCES

CHO Chappell's "Old English Popular Music."
CHP Chappell's "Popular Music of the Olden Time."
DR Drexel 5819, N. Y. Public Library.
FER "The Art of Dancing" by Edward Ferrero, on sale at his Academy, No. 59, W. 14 Street, N. Y., 1859.
OX "The Oxford Song Book", edited by Percy Buck, O.U.P.
Music in Thomas Hardy's Life and Work

PEP  J. W. Pepper's "Universal Dancing Master, Prompter's Call Book and Violinists Guide", by Lucien O. Carpenter (Philadelphia's leading dancing master, 1882.)

RMC  Ryan's "Mammoth Collection of more than 1000 Reels, Jigs, Hornpipes, Clogs, Strathspeys, Essences, Walkarounds, and many Contra dances with Figures." (A Fiddler's tune-book printed in America, pub. and date missing, but probably about 1850.)


I. "THOMAS HARDY, HIS BOOK, PIDDLETOWN [Puddletown] APRIL 25, 1800."

Small, parchment-bound volume, about 9" by 5½" and nearly 1" thick; heavy foolscap paper, staves ruled by hand; treble and bass, with words, as in Playford's "Select Musical Ayres to the Theorbo or Bass Viol". This book contains 92 songs and ballads, among which are found:

<table>
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<tr>
<th>Page</th>
<th>Title and Reference</th>
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<tr>
<td>16</td>
<td>Jocky to the Fair. Playford's &quot;Vocal Music or The Songster's Companion&quot;, 2nd edition, 1772; CHP, Vol. II.</td>
</tr>
<tr>
<td>20</td>
<td>A General Toast. Sheridan, in his &quot;School for Scandal&quot;, where it appears as &quot;Here's to the Maiden of Bashful Fifteen&quot;. See CHP, Vol. II; also MC and Vol. I of OX.</td>
</tr>
<tr>
<td>26</td>
<td>Gramachree Molly. The tune known as &quot;The Harp that once through Tara's Halls&quot;, used by Sheridan in &quot;The Duenna&quot;, where it appears as &quot;Had I a Heart for falsehood framed&quot;; also in MC as &quot;As down on Banna's Banks I stray'd&quot;, etc.</td>
</tr>
<tr>
<td>32</td>
<td>A Favourite Irish Song. &quot;Shepherds I have lost my love&quot; = &quot;The Banks of Banna&quot; in MC.</td>
</tr>
<tr>
<td>42</td>
<td>Catch. &quot;Hark, the bonny Christ church bells&quot;, by Dr. Aldrich, in Playford's &quot;Second Book of the Musical Companion&quot; (1687); OX, Vol. II.</td>
</tr>
<tr>
<td>67</td>
<td>Ill Fares the family. Sung in the Kentucky mountains.</td>
</tr>
<tr>
<td>68</td>
<td>An Old Widow Who Married an Old Widower. &quot;Had she not care enough&quot; by Jeremiah Savile in Playford's &quot;Catch as Catch Can&quot; (1667).</td>
</tr>
<tr>
<td>74</td>
<td>The New Election set Mr. Henry Carey [sic]. &quot;Cuss'd be the wretch that's bought and sold&quot;.</td>
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<tr>
<td>79</td>
<td>The Heaving of the Lead. Attributed to Pearce in MC.</td>
</tr>
<tr>
<td>80</td>
<td>When I was a little boy. See CHP: &quot;The Fool's Song&quot;, in &quot;Twelfth Night&quot; otherwise known as &quot;Such a Beauty I did grow&quot;.</td>
</tr>
<tr>
<td>88</td>
<td>A Rose Tree. &quot;A rose tree in full blowing&quot;.</td>
</tr>
</tbody>
</table>

Completely reversing the book and beginning at the opposite end, we find a list of titles of hymns and carols. Thomas Hardy the third has written on the flyleaf under his grandfather's inscription as follows: "The Carol-book of T. H. I (1778-1837)—Bass—used at Puddletown and afterward at 'Mellstock'—(violoncello)." It was the custom for musicians to use the same book for hymns and ballads, each type of composition beginning at opposite ends of the book. Then follows an Index of the hymns and carols, of which the bass only appears. There are thirty-six of these, including No. 14, "While Shepherds Watch'd" and No. 18, "Hark, hark, the glad sound".
The Musical Quarterly

II. DESCRIPTION OF MUSICAL NOTE-BOOK BELONGING TO T. HARDY, SENIOR

About same measurements as other; has board covers of raspberry color, with leather back evidently pasted on at a later date. The paper is rather heavy, ruled for music. On inside cover in pencil (probably T. H. the third's hand):

Fashionable Dances of 1811 in London.

Russian Dance
Fisher's Hornpipe
Ricker's Hornpipe
Speed the Plough
Del Caros Hornpipe
Copenhagen Waltz

On the flyleaf, in T. H. the third's hand, in pencil, is a description of the College Hornpipe as danced at Mellstock about 1840. On the flyleaf opposite, in ink, in T. H. the third's hand, is inscribed:

T. Hardy [Sen]?

from

James Hook

to whose father it belonged

(Compiled about 1810)

Partial list of tunes with references

<table>
<thead>
<tr>
<th>No. in Book</th>
<th>Title and Reference</th>
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<tbody>
<tr>
<td>4</td>
<td>La Belle Catherine. W.</td>
</tr>
<tr>
<td>6</td>
<td>Paddy Carry. John Whitaker, in DR and RMC.</td>
</tr>
<tr>
<td>10</td>
<td>Ap Shenkin. Button and Whitaker's &quot;Selection of dances, reels, and waltzes for the Pfte., Harpsichord, Violin, or German Flute&quot;, No. 8, printed for the editors, No. 73; St. Paul's Churchyd, included in DR.</td>
</tr>
<tr>
<td>12</td>
<td>The Fairy Dance. &quot;Five Favourite Dances&quot;, No. 18, in DR; RMC.</td>
</tr>
<tr>
<td>15</td>
<td>New-Rigg'd Ship. &quot;Five Favourite Dances&quot; (a different series from the foregoing), W. Andrews, No. 9, in DR; also in W.</td>
</tr>
<tr>
<td>17</td>
<td>College Hornpipe. W;OX, Vol. II; and PEP.</td>
</tr>
<tr>
<td>18</td>
<td>Miss McCloud (McLeod). RMC; TP; and &quot;Five Favourite Dances&quot; (still a different series), sold at Clare Ct., Drury Lane, in DR.</td>
</tr>
<tr>
<td>19</td>
<td>Haste to the Wedding. W; &quot;Compleat Tutor for the German Flute&quot;, ca. 1777. See article &quot;Haste to the Wedding&quot;, in &quot;Journal of the Folk Dance Society&quot;, Vol. III, No. 3, 1937; also RMC.</td>
</tr>
<tr>
<td>20</td>
<td>The Flowers of Edinburgh. James Hook. MC; and RMC, as a reel.</td>
</tr>
<tr>
<td>21</td>
<td>The Turnpike Gate. W; RMC as a reel, somewhat different from the Hardy version, which is in six-eight time.</td>
</tr>
<tr>
<td>24</td>
<td>Soldier's Joy. RMC; TP.</td>
</tr>
<tr>
<td>29</td>
<td>Miss Richard's Hornpipe. RMC as &quot;Ricket's Hornpipe&quot;; also in TP.</td>
</tr>
<tr>
<td>32</td>
<td>The Legisey (Legacy). In same collection as &quot;Miss McCloud&quot;, in DR; also in RMC.</td>
</tr>
<tr>
<td>33</td>
<td>Grammachree is a Jug of Good Drink. See &quot;The Circle&quot; in &quot;American Country Dancing&quot;, by Elizabeth Burchenal; see also MC for parody on &quot;Grammachree Molly&quot; as a drinking song.</td>
</tr>
<tr>
<td>35</td>
<td>Drops of Brandy. In same collection as Garry Owen, in DR; W.</td>
</tr>
<tr>
<td>36</td>
<td>The Irish Washerwoman. See CHO, where it is called &quot;The Country Courtship&quot;; W; RMC; TP; andOX, Vol. II.</td>
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No. in Book  

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<th>Title and Reference</th>
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<tr>
<td>Speed the Plough. W; TP; and RMC with many grace notes.</td>
</tr>
<tr>
<td>40</td>
</tr>
<tr>
<td>Vulcan’s [Cave]. In Hodsoll’s “Collection of Popular Dances” (by permission of Mr. Ware), in DR; this tune is derived from “Cease your Funning”, by Gay, in MC and CHP, Vol. II.</td>
</tr>
<tr>
<td>45</td>
</tr>
<tr>
<td>Brighton Camp, or “The Girl I Left Behind Me”. CHP, Vol. II (ca. 1758); in TP; and RMC; see also “The Social Harp” by E. R. White, 1855, and “Spiritual Folk Songs of Early America”, by G. P. Jackson, where it appears adapted as a hymn, “My Brethren all, on you I call.”</td>
</tr>
<tr>
<td>49</td>
</tr>
<tr>
<td>The Poor but Hornist [sic] Soldier, or The Blue-eyed Strainer. See G. P. Jackson, “Spiritual Folk Songs of Early America”, where it is called “The Soldier’s Return”; “Scots Musical Museum” where it is called “When Wild War’s Deadly Blasts”; “The Morris Tune Book,” Part I by Sharp, where it is called “The Mill, the Mill O”.</td>
</tr>
<tr>
<td>92</td>
</tr>
<tr>
<td>The Sylph. (Referred to by Hardy in “The Dance at the Phoenix”.)</td>
</tr>
<tr>
<td>94</td>
</tr>
<tr>
<td>The Triumph. W; Button and Whitaker’s “Selection of Dances, Reels, and Waltzes”, in DR.</td>
</tr>
<tr>
<td>98</td>
</tr>
<tr>
<td>Captain Wyke’s Dance (Captain White’s Dance). (Referred to in “The Romantic Adventures of a Milkmaid”.)</td>
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<tr>
<td>99</td>
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<tr>
<td>110</td>
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<tr>
<td>Favourite Quickstep. (Referred to in “The Romantic Adventures of a Milkmaid”.)</td>
</tr>
<tr>
<td>125</td>
</tr>
<tr>
<td>The Plains of Vittoria, or “The Roast Beef of Old England”, by Richard Leveridge. CHO.</td>
</tr>
<tr>
<td>139</td>
</tr>
<tr>
<td>How Òft Louisa, by Wragg (no words given). MC, with Sheridan’s words from “The Duenna”; “The Compleat Tutor for the German Flute” (c. 1800), Ford Col. N. Y. Pub. Lib. (again without words).</td>
</tr>
<tr>
<td>163</td>
</tr>
<tr>
<td>Steem Bout [Steam Boat]. Kidson’s “English Country Dances”; RMC.</td>
</tr>
</tbody>
</table>

This list represents but a fraction of the 238 tunes in the Hardy notebook under consideration. The book is written throughout in a neat musician’s script. The whole is carefully bowed and phrased, and abounds in musical signs and directions for the player.

III. DESCRIPTION OF FRAGMENT OF CAROL BOOK OF THOMAS HARDY II.