Resources in the Vaughan Williams Memorial Library
The Anne Geddes Gilchrist Manuscript Collection

Folk-song collector and tune expert Anne Geddes Gilchrist (1863–1954) was a member of the editorial boards of the English folk-song societies from 1906 to 1948. This article gives a brief introduction to her life and her contributions to folk-song collection and scholarship. A survey of the types of materials included in Gilchrist’s papers is accompanied by appendices that list her correspondents, titles of songs she collected, and names of singers from whom she collected them. A select bibliography of publications by and about Gilchrist is also included.

Folk-song scholar Anne Gilchrist once wrote that among her fondest memories was her father’s singing of a song about a young lady who enlisted in the army to follow her love. It was also the first song that she ‘collected’ once she had learned to read music – as her father sang the song, young Annie transcribed it. As Gilchrist recalled in later years, even as a child she had a quick ear for music and loved melodies of all kinds, not only her family’s songs, but also church hymns, songs her nurserymaids taught her, and singing games learned at her grandfather’s house in Cheshire during Christmas visits.¹ Her love of folk songs lay dormant through much of her later classical music training, but resurfaced when she heard a folk song sung at a concert by one of Sabine Baring-Gould’s fellow collectors. Realizing that her own heritage of song was worth serious study, she dedicated the rest of her life to the work of the Folk Song Society, benefiting her fellow society members as well as scholars around the world.

Anne Geddes Gilchrist (1863–1954) was a woman of diverse interests and accomplishments who is known today in scholarly circles primarily as an authority on folk melodies. (Figure 1) A life-long resident of Lancashire, though a full-blooded Scot on both sides of her family,² she collected folk music during the 1890s and early 1900s from family members and from people in the communities where she spent time. She had a long association with those in the vanguard of folk-music collection and study in England – Cecil Sharp, Ralph Vaughan Williams, Lucy Broadwood, and Frank Kidson among others – who all appreciated Gilchrist’s knowledge of traditional melodies and her ability to trace tunes through sources both common and obscure. She was also a mainstay of the Folk Song Society and its successor the English Folk Dance and Song Society for many years. Frederick Keal acknowledged the importance of the work she did for the Folk Song Society in this way:

The entrance of Miss Gilchrist on the scene was an event of considerable importance to the
Society. Her extensive knowledge of Folk-song, Folk-lore and kindred subjects was ... freely given to her fellow-members, her interesting and valuable annotations, her brilliant essays and her own contributions of songs helped largely to increase the value of our *Journal*, to establish the reputation of the Society in other lands, and gain for it a new esteem.\(^3\)

Gilchrist's family heritage of Scottish music was one factor that led to her later interest in the folk music of England, Scotland, and Ireland. She remembered her mother singing in the nursery and her father singing around the house. Her mother came from a musical family, had a lovely voice, and used a strong, rhythmic delivery that delighted her children. Her father loved to sing songs for the children with burring 'r's in the chorus. When Annie transcribed his songs, he insisted that she write the tunes exactly as she heard them, not subtly changing them to reflect the modern major and minor modes she had learned in her music lessons. Though for a time she had lost her 'innocence of ear', as she called it, she consciously developed the habit of careful listening and exact notation that later made her field recordings valuable and helped her to trace tune variants. The seed planted by the songs she heard in her childhood led her to turn aside from a conventional musical career and directed her considerable energies into the folk-music studies she pursued for the rest of her long and productive life.\(^4\)

Gilchrist's early education consisted of a programme of reading and study that included botany and other sciences, history, archaeology, and literature, as well as music. Later, her training in music concentrated on theory and composition.\(^5\) After hearing her first folk song performed in concert, she was inspired to read Baring-Gould's book *Songs of the West*. She then sent him a copy of her father's song about the girl who enlisted as a soldier, but Baring-Gould passed it on to Frank Kidson, a respected scholar of song and tune who collected melodies in the north of England - perhaps, Gilchrist speculated, because Baring-Gould considered it 'too Scotch'.\(^6\)

The interests shared by Gilchrist and Kidson sparked a creative collaboration and a friendship, as Gilchrist herself labelled it, 'with that helpful and generous Yorkshireman which lasted until his death'. (Figure 2) Gilchrist credited Kidson with 'unrivalled knowledge of eighteenth-century vocal music and operas' and described his book *Traditional Tunes* as a 'pioneer collection'. She praised his generosity, noting that 'his library' was always open to Kidson and Gilchrist. In tune books containing rare published books. They grew between the two. Gilchrist received much valuable information from him, whose history she knew was a good and generous gift. They were no longer required, having been transferred to the libraries before gradually being exchanged. Miss Gilchrist retranscribed the existing texts for some of the songs she collected only the tune.
In another form of co-operation between the two, Gilchrist performed for Kidson's lectures on folk music as well as finding other singers for these events.

At Kidson's urging, Gilchrist joined the Folk-Song Society in 1905. At the same time, her reading of *English County Songs* led to correspondence with Lucy Broadwood and the beginning of another close lifetime friendship based on shared interests and compatible intellectual pursuits. During these same years, Gilchrist corresponded with Cecil Sharp, whom she first met in person when he invited her to a public performance of morris dances by the girls of the Espérance Club. At Sharp's house she met Dr Vaughan Williams and later, at Broadwood's house, she met Frederick Keel. Living so far from London limited Gilchrist's ability to take part in the day-to-day organizational workings of the society, but she was able to make many significant contributions, mainly through correspondence.

In 1906 Gilchrist joined the editorial board for the *Journal of the Folk-Song Society*. Her first group of songs was published in the *Journal* that year as well. In addition to the songs she collected, she contributed to the *Journal* hundreds of annotations for the songs contributed by other collectors. Her annotations often contained interesting facts about the complicated history of tunes and songs, tracing them through manuscript and printed sources, and sharing related lore and customs.

Between 1906 and 1948, Gilchrist also contributed more than forty substantial articles and at least seven book reviews to the *Journal of the Folk-Song Society* (hereafter *JFSS*), later the *Journal of the English Folk Dance and Song Society* (hereafter *JEFDSS*). She also wrote more than thirty articles and book reviews for *The Choir* magazine,
and occasional articles for the *Journal of the English Folk Dance Society* (JEFDSS), *Musical Times*, *Folk-Lore*, *Word-Lore*, *Manchester Guardian*, and the Cumberland and Westmorland Antiquarian and Archaeological Society’s *Transactions*, in addition to single articles for such publications as the *Southern Folklore Quarterly* in America and the *Journal of the Lakeland Dialect Society*. (See the appendix to this article for a select bibliography of her publications.)

Some of Gilchrist’s articles explore the history, development, and interpretation of individual songs such as ‘The Bitter ‘Wit’hy’, ‘The Golden Ball’, ‘Over Yonder’s a Park’, ‘Lambkin’ and ‘Death and the Lady’. Others examine genres of folk songs such as forfeit songs, cumulative songs, or songs of marvels and lies. Sometimes the articles concentrate on a particular aspect of songs, such as herb refrains and their meanings; or on a theory, such as her beliefs about the evolution of some children’s game songs from old ballads, or the development of her system of pentatonic and modal systems in Gaelic music.

In one of her most important long-term studies, Gilchrist investigated the use of traditional tunes in the composition of psalms and folk hymns. Her articles on this topic, especially ‘Sacred Parodies of Secular Folk Songs’ and ‘The Folk Element in Early Revival Hymns and Tunes’, influenced many scholars both at home and abroad. One scholar who acknowledged Gilchrist’s influence on his work was America’s folk-hymn scholar George Pullen Jackson. In his short tribute to Gilchrist in the 1951 issue of *JEFDSS* he wrote, ‘it was ... her article on “The Folk Element in Early Revival Hymns and Tunes” which became a beacon to me.’

For almost half a century Gilchrist devoted herself to sharing her knowledge through her writings, from her first publications in 1898 to her last ‘Note’ published in 1948.11

As impressive as the number and quality of Gilchrist’s publications were, Margaret Dean-Smith and other scholars consider that Gilchrist’s most important and enduring work for the society was her editing or co-editing of major collections published in *JFSS*.12 The collections of Gaelic songs, including the Clague (Manx), Tolmie (Highland Scots), and Freeman (Irish) issues of the *Journal*, are often singled out as being among her exemplary contributions to it. Lucy Broadwood, Gilchrist’s close collaborator on much of this work, acknowledged Gilchrist’s editing work in her preface to the *Journal* issue containing the Clague Collection:

It must be pointed out... that only the greatest devotion to folk-song and folk-lore can make the production of such a *Journal* number as this one possible. The task of choosing and analysing, of transcribing the whole of the material, and of annotating it later; the additional difficulties to be surmounted in the case of the Manx script; the incessant correspondence necessitated, with helpers living far away, have involved an amount of skill, learning, and unselfish sacrifice of valuable time and energy, such as none can realise who have not undertaken — and successfully carried through — gratuitous work of the same kind, importance and difficulty. In the name of the Folk-Song Society our most grateful appreciation and thanks are therefore offered to Miss Gilchrist.13

Gilchrist continued to make substantial contributions, though less frequently in later years, until she officially resigned her editorial position in 1950. Few members of the editorial board have surpassed her record of forty-five years of service, and many scholars, both society members and others, gave her credit for her generous service. From as early as 1907, members at the annual meeting unanimously voted to thank the JEFDSS for its invaluable help to their work.14

In addition to her scholarly and editing work, the collected constitute an important addition to the study of folk music in England, Scotland, and Ireland, from 1898 to 1909, as late as 1931.15 They described her collection as some of the finest folk music collected within a few fairly good years and over a fairly short time. Gilchrist’s collection of folk music is made up of modern collections of surveying all the different communities of individual pieces.

Unlike the more zealous folklorists working in the first years of the Folk Song Society, she did not as a rule collect folk music. She grew naturally out of her family, friends, and the activities, branching out her work within the regular context of her everyday life. Songs were collected and shared with the friends and she gathered songs of the Sussex district during visits. She was a Presbyterian.
r first publications in 'Note' published in...e number and quality...tions were, Margaret...er scholars consider important and endur...y was her editing or...lections published in...ms of Gaelic songs,...e (Manx), Tolmie...nd Freeman (Irish) are often singled...mpirical...odwood, 'Gilchrist's...uch of this work...ist's editing work in...ural issue containing 1:

...that only the greatest...and folk-lore can make a Journal-number as this ask of choosing and ing the whole of the...ating it later; the...to be surmounted in...cript; the incessant...tated, with helpers involved an amount of...selves sacrifice of...gry, such as none can...t undertaken — and through — gratuitous...kind, importance and of the Folk-Song Society...cation and thanks are iss Gilchrist.13

11 to make substantial...h less frequently in...officially resigned her...50. Few members...d have surpassed her years of service, and...ociety members and...dit for her generous...ervice. From as early as 1926, when the...bers at the annual meeting voted...unanimously to thank Gilchrist 'for her...uable help' to the 1951 issue of...EFDSS which was dedicated as a tribute...ar, Gilchrist was recognized for her...tions to the work of the editorial...oard.14

In addition to her annotations, articles, and editing work, the folk songs Gilchrist collected constitute a significant contribution to the study of folk music. Her collecting took place mainly in north-west England, Scotland, and Sussex, primarily from 1898 to 1909, with a few songs dated as late as 1931.15 Gilchrist herself described her collection as 'less in bulk than some other collections' but 'at least a...atholic one'.16 Small in size in comparison to Cecil Sharp's collection, for example, it does encompass many different genres of folk music, with most songs collected within a few fairly small geographic areas and over a fairly short period of time. Thus Gilchrist's collection comes closer to those made by modern collectors with the intention of surveying songs as they function in communities or in the repertoires of individual performers or families.

Unlike the more zealous of the collectors working in the field during the early years of the Folk Song Society, Gilchrist did not as a rule make special trips to collect folk music. Most of her collecting grew naturally out of her interests and activities, branching out from her circle of family, friends, and acquaintances. She collected where she already knew people through regular contact during the course of her everyday life – most of her Scottish songs were collected from her relatives and friends who were 'of Scottish blood'; she gathered songs around Bickham in Sussex during visits to her brother who was a Presbyterian minister there; she collected singing games from children at an orphanage in Southport where she and her sisters did volunteer work, and she recorded singing games from maids at a hotel in Loch Awe while on holiday there. She wrote everything out in longhand during her sessions with singers, usually working alone but sometimes having one of her sisters or other helpers write down the words while she transcribed the tunes.

Occasionally, Gilchrist was able to branch out from this base and gather songs from people she did not know personally, but her connection was almost always through her acquaintance with someone the singers knew. In spite of having an entrée to the communities where she collected, Gilchrist sometimes faced a problem encountered by other female collectors in both America and Britain, the same as that faced by some clergymen who collected songs: that is, singers who censor their own songs when singing for a person of the opposite gender or someone from a different class (in other words, anyone outside of the singer's immediate community or occupational group). In Gilchrist's case, she related the story of 'my old sailor at Southport' who was very willing to search his memory for songs but stopped in the middle of a performance. When she asked him if he had forgotten the words, he said, 'No, I'm trying to think of something that I'll do instead'.17

Despite the barriers of class and gender, Gilchrist amassed a considerable amount of material. (Figure 3) Her collection includes genres such as children's singing games, Lancashire rush-cart and morris tunes, pace-egging and other 'custom' songs, carols, street cries, cumulative songs, nursery songs, and sea shanties, as well as versions of Child ballads and broadsides. She was especially proud of the sailors' shanties from her collection,
noting that hers were the first ever printed in the Journal. She also said that her three ‘most prized finds’ were a beautiful Lancashire version of ‘The Unquiet Grave’, a Sussex form of ‘I prithee go fetch me my little foot-page’, and a very curious survival of ‘The Cruel Mother’ found among little girls who used it as a singing game they called ‘The Lady Drest in Green’.  

Singing games were a special interest of Gilchrist’s – she collected them for many years, researched them extensively, wrote several articles about them, and gave at least two public lectures on the topic. The type of singing game she was especially fascinated by was a class she called ‘relics of old ballads’ – that is, those games she thought could be traced to an origin in the oldest of the ballads. As part of her research on this topic, she compared British singing games and game songs with examples from America, France, Spain, Germany, and Denmark, translating the Danish ones herself. Gilchrist was well known among experts for her expertise concerning singing games and nursery rhymes; Dean-Smith reveals that the Opies and others consulted Gilchrist when compiling their books.  

For several reasons Gilchrist’s collecting activities are not as well known as her other contributions to the Folk Song Society. For one thing, Gilchrist’s songs were often published in the Journal scattered in small groups through many issues, sometimes not even gathered under her name, but interspersed among other collectors’ songs as comparative examples; so one has to look carefully to find them. Also, because many of the songs Gilchrist collected had already been printed in the Journal, the editorial policy of the Folk-Song Society ensured that no additional versions of those particular songs would be published, even if the words were different, unless the tune was especially interesting or valuable according to the judgement of the other members of the editorial board. Finally, this lack of recognition of the importance of Gilchrist’s collecting work might also be due to the fact that her collection as a whole was never published as a book. This makes it more difficult for people to access to all the issues to become familiar with collected. Nevertheless, in the collection of folk songs, further analysis and a closer look at this point.

In addition to her published publications, another Gilchrist shared her knowledge of traditional music through public lecture-performances – going to hear giving a lecture highly entertaining. Gilchrist gave the lecture for, these performances were usually going to hear her brother Phillip himself, vocalists and instrumentalists perform these performances. She also performed herself to literary and self-improvement institutions connected to St Paul’s Church in Southport, the Wintersdorf Musichalle in Chester, and the Grammar School of Manchester, among others. Dean-Smith, ‘she was a good musician; that she was appointed from the regular music in lecture-recitals, and also for her performances.’ Gilchrist refers by attending side-eclectic events, local history, and she appeal for a local performance at least three of Francisco's performances between.
more difficult for people who do not have access to all the issues of JFSS and JEFDS to become familiar with the songs she collected. Nevertheless, Gilchrist's work in the collection of folk songs deserves further analysis and a critical re-evaluation at this point.

In addition to her collecting work and publications, another avenue by which Gilchrist shared her knowledge and love of traditional music was the giving of public lecture-performances. Pastimes like these — going to hear a learned person giving a lecture highlighted with musical performances — were considered to be an acceptable middle-class cultural activity because they were educational as well as entertaining. Gilchrist either sang in, or gave the lecture for, at least twelve of these events between 1896 and 1908, though it is possible she gave others for which no programmes survive in her papers. Her sisters Helen and Theo and her brother Phillip also performed as vocalists and instrumentalists for some of these performances. Gilchrist's lecture-performances were sponsored by the literary and self-improvement organizations connected to St George's Presbyterian Church in Southport, by the Southport Literary and Philosophical Society, and by the Wintersdorf Musical Society in Manchester, among others. According to Dean-Smith, "she was an admirable lecturer; that she was appreciated is evident from the regular recurrence of lectures and lecture-recitals, and from the press-reports." Gilchrist reached out to listeners by introducing sidelights from botany, archaeology, local history, seasonal customs, literature, and slang, which added appeal for a local audience. She also performed the musical "illustrations" for at least three of Frank Kidson's lecture-performances between 1905 and 1911, and in fact, these were her last performances for the general public. In a more scholarly vein, Gilchrist gave her final lecture, 'Sailors' Songs and Chanties', for the Folk Song Society at Steinway Hall in London on 7 March 1914 with members of the society providing the musical "illustrations".

Recently the text of a lecture that Gilchrist wrote but never gave publicly was recovered. Entitled 'A Forgotten Lancashire Port', it is a good example of how Gilchrist included her broad range of interests in her lectures. It covers the local history of Sunderland Point, along with a description of its natural features, such as distinctive flora and weather patterns, and vignettes of its culture, including local customs, beliefs, proverbs, 'survivals of speech', and songs. Among the songs she collected there and mentions in this lecture were 'Young But Growing', 'The Cruel Ship's Carpenter', 'A Brisk Young Sailor Courted Me', 'My Johnny Was a Shoemaker', and 'The Unquiet Grave'. She ends the paper with a rather sentimental description of the beauties of Sunderland Point as she herself must have experienced it over a period of many years. This text is of interest as an example of her less scholarly efforts, as well as revealing some of her personal feelings about her home area.

A less public but very important facet of Gilchrist's contributions to the field of folk-music study was her extensive correspondence with scholars from all over the world. (Figure 4) George Pullen Jackson, American folk-hymn scholar, benefited greatly from her assistance, acknowledging that she gave 'generous answer to my endless written requests for help.' Another American folk-hymn scholar and folk-song collector, Annabel Morris Buchanan, corresponded with Gilchrist from the early 1930s to the late 1940s,
The page contains a letter dated April 16, 1937, addressed to Dr. Bake. The letter discusses the transmission and preservation of traditional Christmas hymns, with a focus on the Wetherburn Christmas Hymn. The letter mentions various traditional hymns and their evolution, reflecting on the importance of oral tradition and personal memories in the preservation of cultural heritage.

Figure 4
Letter to Dr. Bake, 16 April 1937, Gilchrist collection AGG/10/385
Reproduced courtesy of the Vaughan Williams Memorial Library

Sharing not only ballad research analyses, but interests in cooking as well. Such inspired by Cecil Sharp's folk songs in the Appell regions of Virginia, has knowledge that parallels folk-hymn tunes, mode songs. At first Gilchrist's the younger woman's pinging frequently and asking was too familiar. Even their shared interests in their relationship like those them, many of her correspondents, such as Buchanan met in person. In some of these longships by correspondence my help, I could, and we are most grateful for your acknowledgment of it. It is in the most unexpected places sometimes that a wanted tune turns up, and I just happened to recall the Wetherburn Christmas Hymn. Because I once tried to fix it with a revised version of Wetherburn's attempt — though I have been more interested myself in the prose parodies and the traditional versions of their times, the changes being so distinctive in pattern that even when there was no older clue to the original, tune a poem failed seemed to click together almost with certainty. I found the tune of 'Constant Susanna' (a traditional with which called in song by Rowland White for 'Twelve The Night') preserved traditionally in Wales as the tune of a Christmas Hymn in Welsh, also called 'Susanna', King in English. *This dwelt a woman in Baby an.*
sharing not only ballad references and tune analyses, but interests in gardening and cooking as well. Buchanan, who was inspired by Cecil Sharp’s books to collect folk songs in the Appalachian mountain regions of Virginia, had special areas of knowledge that paralleled Gilchrist’s – folk-hymn tunes, modes, and children’s songs. At first Gilchrist seemed to feel that the younger woman’s persistence in writing frequently and asking many questions was too familiar. Eventually, however, their shared interests lead to a caring relationship like those Gilchrist had with many of her correspondents, some of whom, such as Buchanan, she had never met in person.  

In some of these long-distance relationships by correspondence, Gilchrist served not only as a resource but also as a mentor to some of the younger folk-song scholars, ‘an excellent correspondent and unstinting mentor to anyone who sought her help.’ Having been known in various stages and arenas of her life as Annie, Anne, A.G. Gilchrist, A.G.G., and Miss Gilchrist, (even ‘Quincux’ for entering poetry competitions), she became ‘Aunt Anne’ to those she honoured as her ‘nephews and nieces’ through correspondence. Those thus favoured included EFDSS librarian Margaret Dean-Smith, Donal O’Sullivan (an Irish writer who corresponded with Gilchrist from 1943 to 1949, during which time he went from addressing his letters to ‘Miss Gilchrist’ to addressing them to ‘Aunt Anne’), and Captain Thomas Wood, at first addressed as ‘Capt. Wood’, but soon becoming ‘my dear Capt. Tom’. 

The many scholars who worked directly with Gilchrist, as well as those who were beneficiaries of her generous help through correspondence or her published works, recognized her for her contributions in various ways – through acknowledgements in their correspondence and published articles, by dedicating the 1951 issue of JEFDSS to her, and by awarding her special honours. Among the awards she received, and of which she was especially proud, were Fellowship of the Society of Antiquaries, the Gold Badge of the English Folk Dance and Song Society, and the Order of the British Empire, all received during the 1930s and 1940s. 

Summarizing the life and work of a scholar of the calibre of Gilchrist, who contributed so much to folk-music activities for so many years, is difficult; and the work will continue until a definitive biographical study is published. Until such time, Margaret Dean-Smith comes closer than anyone to being Gilchrist’s biographer, having written the two most detailed articles about Gilchrist’s life and work that have been published to date. More recently, Catherine Shoupe has written a very interesting and detailed article that assesses Gilchrist’s place within the history of folk-song scholarship. In the meantime, several other scholars have been active in pursuing further facts and providing further analysis of Gilchrist’s life and work. Among these, Alan Bell has interviewed Gilchrist’s family as well as tracing the families of the people from whom Gilchrist collected songs in northwest England, and Kay Norton has investigated Gilchrist’s influence on the theories of George Pullen Jackson. Still, much remains to be done to extend the biographical and scholarly record of Gilchrist’s achievements. Among other approaches, libraries and archives need to be explored and a complete record made of Gilchrist’s extant correspondence; this would undoubtedly give a fuller, more well-rounded picture of her life, her beliefs about folk music, and her approaches to scholarship.
Gilchrist’s legacy to the folk-music world is an important one, and her papers are waiting to be mined for further information. The papers were deposited in the English Folk Dance and Song Society’s Vaughan Williams Memorial Library after Gilchrist’s death in 1954. They include the soings and tunes she collected, songs collected by other people and sent to her, tune books with copies of melodies found in rare published sources and manuscript collections, texts and programmes for lectures given by both Gilchrist and Kidson, newspaper and magazine cuttings of articles she used in her research, drafts of her lectures and articles, reports and reviews of her lectures from newspapers, and a large quantity of miscellaneous material ranging from an old valentine to poetry she wrote for competitions. The papers also contain a substantial amount of correspondence with scholars from around the world as well as with her fellow Folk Song Society members including Lucy Broadwood, Frank Kidson, Maud Karpeles, Ralph Vaughan Williams, Frederick Keel, E.A. White, and Frank Howes. (See the appendix to this paper for an alphabetical list of correspondents.) Unfortunately there seem to be no diaries nor any extensive autobiographical writings to give us further insights into Gilchrist’s life and work.

Though Sara Jackson was the librarian at the VWML when the papers were delivered to the library, to judge from the handwriting, Margaret Dean-Smith seems to have been the one who organized the papers and wrote most of the notes and numbers on the items. Dean-Smith had been personally acquainted with Gilchrist and had great respect for her scholarship and contributions to folk-song studies. She indexed the songs Gilchrist had collected and wrote a basic outline of topics covered by the papers. Dean-Smith also described the papers and listed some of the major subjects and correspondents in her article ‘The Gilchrist Bequest’. This article presumes an intimate knowledge of Gilchrist’s published works and the subjects in which she had expertise; it highlights only the topics Dean-Smith considered of most interest and importance, but it remained the only ‘index’ to Gilchrist’s papers for many years.

Dean-Smith did not leave us any published description of how the papers were originally arranged when they arrived at the library, nor any record of how she processed them or what system she used for arrangement and classification; and we have not found such records within the Gilchrist papers either. When I received a grant in 1999 to develop a detailed collection list and an index of the collection, VWML librarian Malcolm Taylor and I decided to leave the papers as they were arranged when I arrived, though their order seems to have gone through several undocumented changes over the years, to judge by the rather illogical arrangement of some parts of the collection. It is obvious that such unfortunate rearrangements, some unintentional, also separated naturally linked items, which makes some information much harder to find than it should have been. By numbering and listing each item in the collection and creating an index by topic and proper name, I hope to make such re-linking easier. The list and the index are now available at the VWML, but a searchable electronic version will soon be added to the VWML pages within the EFDSS website (wwwefdss.org).

LYN A. WOLZ
University of Kansas

Acknowledgements

I wish to thank Malcolm Trueman of the VWML, for all of his help this entire project, as well as the many helpful people who work at various capacities. I also want to thank the Folk Music Fund, the University of Kansas (the General Research Fund, the General Research Fund) for work over the years.

If anyone has any information or questions about Gilchrist or the Library can be contacted by postal mail and I would also welcome any through email (lwolz@ku.edu)

Note

JEFDS = Journal of the Eng. Folk Song Society
JFFDS = Journal of the Folk Song Society
VWML = Vaughan Williams
2 Gilchrist mentions her in her writings, both published and unpublished, and Margaret Dean-Smith mentions her in various obituaries about Gilchrist as the ‘Royal Academy’ is mentioned in several articles and later articles are incorrect concerning Gilchrist’s music. I have been in contact with the librarian at the Royal Academy in London, and she can find no evidence that she was ever a registered student.
3 Palmer to Lyn Wolz, 15-Palmer speculates that writers have confused the Royal Academy of Music with the Royal Academy of Music.
Acknowledgements

I wish to thank Malcolm Taylor, OBE, librarian of the VWML, for all of his help and support during this entire project, as well as all the friendly and helpful people who work at Cecil Sharp House in various capacities. I also want to thank the National Folk Music Fund. Finally I wish to thank the University of Kansas (the New Faculty Research Grant Fund, the General Research Fund, and the Library Research Fund) for their support of my work over the years.

If anyone has any information to share or questions to ask about Gilchrist’s life and work, the librarians at the Vaughan Williams Memorial Library can be contacted by telephone, email, or postal mail and I would also be happy to correspond through email (kwolz@ku.edu).

Notes

JEFFDS = Journal of the English Folk Dance Society
JFFDS = Journal of the English Folk Dance and Song Society
JFSS = Journal of the Folk Song Society
VWML = Vaughan Williams Memorial Library

1 Anne G. Gilchrist, ‘Let Us Remember’, English Dance and Song, 54.3 (1992), 8–9 (p. 8).

2 Gilchrist mentions her Scottish ancestry many times in her writings, both published and unpublished, and Margaret Dean-Smith and others mention it in various published articles and obituaries about Gilchrist as well.


5 ‘Obituary: Miss Anne Gilchrist’, The Times, 28 July 1954, p. 10. Though Gilchrist’s education at the ‘Royal Academy’ is mentioned in Dean-Smith’s articles and later articles and obituaries, the facts concerning Gilchrist’s musical training are not easily proven. I have been in contact with Bridget Palmer, the librarian at the Royal Academy of Music in London, and she can find no evidence that Gilchrist was ever a registered student there (emails, Bridget Palmer to Lyn Wolz, 15–22 March 2004). Ms Palmer speculates that writers about Gilchrist might have confused the Royal Academy of Music with the London Academy of Music, which has very few records before the 1970s (email, Rose Troughton to Bridget Palmer, n.d.). Of course, it is always possible that old school records, especially from a time more than 120 years ago, could have been lost or misplaced somewhere along the way. The Royal Manchester College of Music did not open until 1893, so that could not have been the source of confusion. Ma Palmer also contacted Dr Rosemary Firman at Trinity College, the other college mentioned as one of Gilchrist’s educational institutions, who says there are no records of students for the period, so Gilchrist’s attendance there cannot be verified either. Dean-Smith also says that Gilchrist was a private student who took classes from Dr J. M. Bentley in Manchester, and this line of investigation needs to be pursued further. Though no one has ever disputed Gilchrist’s broad and deep knowledge of musical theory and composition, I will continue to attempt to document the facts about her musical education and her ‘official’ scholarly qualifications.

6 Gilchrist, ‘Let Us Remember’, p. 8. Gilchrist does not give the title of the song she mentions in this article, and I have not yet been able to trace it.

7 Gilchrist, ‘Let Us Remember’, p. 8.


11 This was her last scholarly contribution, a note about the tune ‘Duncan Gray’, JEFFDS 5.3 (1948), 155, though it was not her very last published piece. That designation belongs to her last poetic effort, an eight-line verse printed in the preface to the 1952 issue of the JEFFDS as a thank you to the members of the society for having dedicated the 1951 issue to her.


13 Lucy Broadwood, ‘Preface [to the Clague Collection (Manx) issues]’, JFSS, 7.3 (1924), v.


15 More than two-thirds of the songs Gilchrist collected are undated, but most of the dated ones were collected between 1899 and 1909.


List of the Anne Geddes Gilchrist Manuscript Collection

This is a condensed list of items in the Gilchrist Papers by box and item number. For a complete, detailed item-by-item listing, please see the printed collection list at the Vaughan Williams Memorial Library.

The lines that start at the left hand margin provide a complete overview of the collection; indented lines list selected specific items within a category which may be of special interest to researchers. Headings given in quotation marks are written on the items themselves; the others are supplied titles.

Box 1

AGG/1/1-26  Tune books
[These are of two types: songs and tunes that Gilchrist collected, or tunes copied from manuscript or printed sources by Gilchrist or Kidson. Only those of the first type are listed here.]

AGG/1/1  Singing games collected by Gilchrist [first 9 pages only]
AGG/1/2  Singing games collected by Gilchrist [pp. 9–110 only]
AGG/1/5  "Traditional Tunes Collected by A.G. Gilchrist"
AGG/1/18  "Field Note Book of Singing Games"
AGG/1/20  Songs, games and riddles from various sources [some of these may have been collected by Gilchrist]
AGG/1/25  ‘Old Scotch Tunes’ [not clear whether copied out of books or collected by Gilchrist]
AGG/1/27-88  Tune books and papers concerning folk hymns

Box 2
AGG/2/1-134  Tune books, lecture texts, songs, cuttings, and letters, primarily concerning singing games
AGG/2/135-152  Tune books [tunes copied from manuscript and rare printed sources]

Box 3
AGG/3/1-4  Tune Books
AGG/3/1  ‘Lancashire Morris Tunes and Other Dance Tunes from Traditional Sources ... for dancing ... with rush-cart’
AGG/3/2  ‘Dance Tunes from Traditional Sources’
AGG/3/5-28  ‘Sussex Songs’ [most were collected by Gilchrist]
AGG/3/29-42  ‘Correspondence ... Rev. J. Harrison ... Texts of Barbon Songs’
AGG/3/43-56  ‘Bitter Withy’, Other Christmas Carols [letters, tunes, words]
AGG/3/57-63  ‘Field Note-Books ...’ [songs collected by Gilchrist]
AGG/3/64-103  ‘Bitter Withy’ [letters, cuttings, articles, tunes, words, notes]
AGG/3/104-222  ‘Lecture on Sea Songs and Charities’ [given by Gilchrist] [programme, text of lecture, notes, music, letters, articles]

Box 4
AGG/4/1-48  ‘Down in Yon Forest (Over Yonder’s a Park)’ [letters, cuttings]
AGG/4/49-51  Scrapbooks with newspaper cuttings, songs, and letters, primarily concerning Lancashire area customs, dialects, dances, and songs, including Morris dances and tunes, rush-cart tunes and customs, and pace-egging songs and customs
AGG/4/52-160  Gilchrist’s arrangements of songs for lecture/performances
AGG/4/161-201  ‘Voice and piano arrangements ... of songs’

Box 5
AGG/5/1-206  Short stories and poems by Gilchrist
AGG/5/207-241  ‘Original Articles on Musical Subjects (not for FSJ)’
AGG/5/242-252  ‘F.S.S. Miscellaneous news cuttings’ [about folk music]
AGG/5/253-300  Miscellaneous lectures, notes, letters
AGG/5/301  Scrapbook: ‘Articles in The Choir’ [by Gilchrist and others]
AGG/5/302-331  Newspaper cuttings, ‘Auld Scots Songs’ by John Muir from the Glasgow Weekly Herald, 1906; other miscellaneous items

Box 6
AGG/6/1-277  Gilchrist’s lectures [most have texts, songs, programmes, notes, some also have reviews and musical arrangements]. Also includes:
AGG/6/137-160  Misc. materials found in Gardiner’s Music of Nature
AGG/6/161-178  Working notes and lists for the Gilchrist Bequest [made by Dean-Smith and Shuldham-Shaw]
AGG/6/278-310  'Material for article on the Fairy Marriage in Ballads'

Box 7
AGG/7/1-18  'Cumberland and Westmorland' [fiddlers and dancing; letters, article, biographical sketch]
AGG/7/119-112  'Unclassified miscellaneous' [letters, cuttings, notes]
AGG/7/113-258  Materials grouped by individual song titles or by types of songs [articles, notes, letters, cuttings, songs, tunes, other misc. items]
AGG/7/259-281  Tunes to songs collected by Gilchrist

Box 8
AGG/8/1-81  'Gilchrist Song Texts' [collected by AGG; words, no tunes]
AGG/8/82-217  Primarily letters [many letters scattered throughout papers]
AGG/8/82-88  Donal O'Sullivan
AGG/8/99-132  'Letters from Cecil J. Sharp' [about collecting, folk plays, songs, dances, theories about folklore]
AGG/8/133-149  About individual songs, with words, tunes, notes
AGG/8/141-142  'Miss Gilchrist On Value of Phonograph' [letter]
AGG/8/150-178  'Kidson Material' [inc. stories, articles, and poems written by Frank Kidson and his niece Ethel Kidson]
AGG/8/179-181  Programmes for lectures by Frank Kidson
AGG/8/182-203  'H.E.D. Hammond' [inc. tunes, words, notes]
AGG/8/204-214  'Letters to Joan Sharp' [written by Gilchrist]
AGG/8/215-217  'Broadwood Correspondence'

Box 9
AGG/9/1-75  Articles and issues of magazines on miscellaneous subjects
AGG/9/72  'British Folk-Song' by Frank Kidson
AGG/9/75  'Folk-Song,' The Musical News, 8 September 1906
AGG/9/76-103  'Programmes: Lectures and Performances' [printed programmes for concerts and lectures in which Anne Gilchrist and her siblings were involved]
AGG/9/104-143  Miscellaneous pamphlets, programmes

Box 10
AGG/10/1-44  'Orkney Tunes' [letters from Gilchrist to E.A. White, inc. words, tunes, notes]
AGG/10/45-51  'Gilchrist Collection, Sussex (West)' [songs sent to Gilchrist by Rev. Harry Peckham, tunes, letters]
AGG/10/54-72  'Pace-Egg...' and Morris [clippings, note, letters]
AGG/10/73-166  'Lancashire Gilchrist Collection' [letters, songs, articles]
AGG/10/167-177  ‘F.S.S. Sussex, collected by Miss Gilchrist, 1907’ [letters, list of songs, Gilchrist collected, tunes, words]
AGG/10/178-225  Miscellaneous songs, notes, letters, articles
 Except: AGG/10/194-199  Letters from George Pullen Jackson
AGG/10/226-252  ‘Scraps for Collation, Journal 1947’ [letters, songs, articles]
AGG/10/253-295  Correspondence with Frank Howes [songs, articles, cuttings]
AGG/10/296-327  Correspondence with Dr Thomas Wood [inc. songs, notes]
AGG/10/328-346  ‘Miscellaneous Letters, Cuttings’ [inc. tunes]
AGG/10/347-357  ‘Haste to the Wedding’ [letters, tunes, notes]
AGG/10/358  Legal opinion on Mr Cecil Sharp’s Copyrights, 1937
AGG/10/359-374  Miscellaneous newspaper cuttings
AGG/10/375-397  Letters from Gilchrist to Dr Bake
AGG/10/398-399  Items recently received from Gilchrist’s family [Given to Allan Bell by Dura Taylor, Gilchrist’s niece; typescript of a lecture that Gilchrist wrote, letter, family tree]

Appendix

Correspondents
[Numbers in brackets after names are numbers of letters to or from the person]
Bake, Dr [12]  Kidson, Ethel [1]
Barger, George [1]  Kidson, Frank [22]
Blackwood, [Jean?] [1]  Ly’tinhard, Janine [1]
Crossland, C.M. [4]  Sharp, Cecil J. [34]
Davies, Mary [1]  Shaw, Martin [1]
Dean-Smith, Margaret [1]  Sidgwick, [Frank] [3]
Graham, John [1]  Vaughan Williams, Dr Ralph [1]
Keel, Frederick [1]  

White, inc. words, to Gilchrist by Rev.

letters] articles]
Singers from whom Gilchrist collected songs
Alexander, Agnes
Bailey, Essie
Barrett, Olive
Bayliff, James
Bolton, W. Mr.
Bowker, Mrs
Carlisle, Mrs
Collinson, Mr. and Mrs J.
Coomber, Mr; Coomber, Mrs Florrie; and Misses Coomber
Cowling, Mr. and Mrs
Cremer, Rev. and Mrs F.D.
Derby Road Orphanage children
Edmonds[son], Mrs
Ford, Mrs Ethel and Mr
Gasson, Mr
Gilbert, Thomas
Gilchrist family
Hartley, Harriet
Hartley, Mary Ann
Jenner, Mrs
Lloyd, John
Ludlow, Mrs
McNicol, Malcolm
Mellis, Mr., Mrs, Miss
Nicholson, Mr. J.
Petch, Lily
Piercy, Elizabeth
Spencer, Florrie
Sumner, Mrs
Thompson, Mrs
Vernon, B.
Wells, Mr W.
Whitehead, Mr
Wickham, William ('Billy')
Wilder, Mabel
Woodcock, Miss

Titles of songs collected by Gilchrist
Admiral Benbow
Aikendrum
All Around My Hat
All Around the Bunchy Ball
All Around the Meadows
All Around the Village
Arise, Daughter Ellen
Babbity Bowster
Babes in the Wood, The
Ballindalloch's Reel
Banks of the Sweet Dundee, The
Banks of the Sweet Primroses
Barbara Allen
Barbara Ellen
Barber's Shop, The
Barkshire Tragedy, The
Barrin' o' the Door, The
Beg Your Leave
Bingo
Bonnie Blue Kerchief
Bony Labouring Boy, The
Braes o' Balquhidder, The
Brennan on the Moor
Brian O'린
Briary Bush, The
Brisk Young Sailor, A
Broken-Hearted l Wander
Captain Grant
Cheadi Wakes Morris Tune
Cold Blows the Wind
Cottage in the Wood
Country Gaupie, The
Cruel Ship's Carpenter, The
Cuddy Alone
Dark-Eyed Sailor, The
Did You See My Love?
Dockyard Gate, The
Fall of the Leaf, The
False-Hearted Lover, The
Farmer in His Den, The
Farmer's Boy, The
Farmer's Life, The
Female Cabin-Boy, The
Foggy Dew, The
Folksone Murder, The
Gallant Ship
Gentleman Soldier, The
Go No More A-Roving
God Bless the Master of This House
Golden Ball, The
Golden Glove, The
Green Bushes
Green Gravel
Green Grows the Ivy
Grey Mare, The
Have You Seen the Naughty Girl?
Here Come Three Dukes A-Riding
Here Come Three Knights A-Courting
Here Come Three Sailors
Here Comes a Jolly Sailor
Here Comes a Spaniard Out
Here Comes an Old Woman
Here's a Poor Widow
Higland Mother's Lament
Hogmanay
Hou'er's Ghost
Hot Mud Pies
How Many Miles to Babylon
Hurdy-Gurdy Man, The
Hurrum for the Duke of York
I Had a Little Moppet
I Pray, Love, Let Me In
I Wonder What's Keepin'
I'm A' Doon For Lack o' J
In and Out the Windows
In Your Land
Irish Girl
Isabella
It Rains, It Hails, It Blows, Jack Jintle
Jack Needle
Jack the Sailor
Jackie Robinson
Jackie Tar
Jen Jo
Jen Jones
John Wesley
Johnny Was a Sailor
Jolly Boys
Jolly Miller
Jolly Sailors
Lady on the Mountain
Little Alexander
Little Billee
Little Gypsy Girl, The
Little Sally Water
Little Sir William
Little Wee Crooden Doon
London Bridge
Looby, Looby Light
Lord Lovel
Lubin Light
Magellan Strait
March Along, Bold Welling
Mary Across the Wild Morn
Mary Is A-Weeping
Mary, What Are You Wee
Milking Cans
Mother, Mother, Make My
Mother, Mother, May We
Mouse in the Copper Hole
Muffin Man, The
Here Comes a Spaniard Out of Spain
Here Comes an Old Woman From Sandy Lane
Here's a Poor Widow
Highland Mother's Lament
Hogmanay
Hoser's Ghost
Hot Mud Pies
How Happy We Lived Then
How Many Miles to Babylon?
Hurdy-Gurdy Man, The
Hurrah for the Duke of York
I Had a Little Moppet
I Prizeth, Love, Let Me In
I Wonder What's Keepin' My Love
I'm A' Doon For Lack o' Johnnie
In and Out the Windows
In Yon Land
Irish Girl
Isabella
It Rains, It Hails, It Blows, It Snows
Jack Jintle
Jack Needle
Jack the Sailor
Jackie Robinson
Jackie Tar
Jenny Jo
Jenny Jones
John Wesley
Johnny Was a Sailor
Jolly Boys
Jolly Miller
Jolly Sailors
Lady on the Mountain
Little Alexander
Little Bilee
Little Gypsy Girl, The
Little Sally Water
Little Sir William
Little Wee Crooden Doo
London Bridge
Looby, Looby Light
Lord Lovel
Lubin Light
Magellan Strait
March Along, Bold Wellington
Mary Across the Wild Moor
Mary Is A-Weeping
Mary, What Are You Weeping For?
Milkings Cans
Mother, Mother, Make My Bed
Mother, Mother, May We Go?
Mouse in the Copper Hole
Muffin Man, The
My Bonny Lad Is Young
My Five Daughters
My Johnny Is a Shoemaker
My Name Is Sweet Mary
Nelson
Norrah, the Watercress Girl
Nuts in May
O Father, Father, Build Me a Boat
Oh, Saturday Night Is Coming On
Old Grumible ('Old Roger')
Old Jim Johnson
Old Roger
Oldest Man at Tea, The
On the Carpet
Once I Was Courted By a False Young Youth
One, Two, One
Orange Boys ('The Wind Blows High')
Oranges and Lemons
Outward Bound
Owre the Bows to Ballindalloch
Ploughboy, The
Ploughing Match, The
Poor Jenny Is A-Weeping
Poor Little Beggar Girl
Poor Little Fisher Boy, The
Poor Mary Sits A-Weeping
Poor Sally Sits A-Weeping
Pretty Little Girl ('On the Carpet')
Pretty Susan, the Pride of Kildare
Push the Business On
Queen Mary
Rango
Ratchiff Highway
Robin and Grony
Roman Soldiers ('We Are the English')
Romans and English
Rosy Apple
Rounding Cape Horn
Sally Go Round the Moon
Sally Gray
Sally, Sally Wallflower
Sally Sits A-Weeping
Sally Walker
Sally Waters
Sally Wears a Blue Ribbon
Sammy By the Salmon Fishers
Saturday Night
Saturday Night's Coming On
See Poor Sally
See the Robbers Passing By
See What a Pretty Little Girl I've Got
Seven Joys of Mary, The
Seventeen on Sunday
Sheep, Sheep, Come Home
Shepherd Apprentice, The
Silly Old Man
Silly, She Rode Out One Day
Slave Ship, The
Soldier, Soldier, Will You Marry Me?
Spencer the Rover
Squire and the Milkmaid, The
Sweet Primroses
Sweet William (‘Queen Mary’) 
Sybille
There was a Jolly Miller
There was a Lady Dressed in Green
There Were Three Jolly Huntsmen
This Pretty Little Girl of Mine
Three Dukes A-Riding
Three Jolly Fishermen
Three Jolly Hunters
Three Jolly Huntsmen
Three Men Went A-Hunting
Tresherman, The
Two Sisters, The
Undaunted Female, The
Up the Streets

Wallflowers
Wa’ney Cock Fightin’ Song
Wassail Song
Water, Water Wallflowers
We Are the English (‘Roman Soldiers’) 
We Are the Romans
We Are Three Jolly Fishermen
We Have Been A-Rambling
Wee Cooper of Fife, The
Wee Wee Kettle
Wee Wee Woman and a Wee Wee Man, A
Week Before Easter, The
When I Was a Lady
When John’s Sail Was New
White Cockade, The
William and Phyllis
William Taylor
Wind Blows High, The
Woodland Mary
Wreck of the Industry, The
Wreck of the Royal George, The
Yellow-Haired Laddie, The
Yorkshire, Though in London
Young Richard

Selected Publications by Anne Geddes Gilchrist

The types of material written by Gilchrist not included here are most of Gilchrist’s letters to editors of various publications, most of her answers to questions in publications such as Notes and Queries, any individual annotations of songs she wrote for the folk-song journals (unless they are in an entire section that gives her credit as the author), her poems, and her non-fiction articles that are not about folk music or folklore.

‘Ancient Orkney Melodies, A Note on the Tunes and Ballads’, JEFDS, 3.3 (1938), 185–94
‘Bell Chimes and Rhymes’, The Choir, August 1925, pp. 150–51
‘The Bone’, Folklore, 50 (1939), 378–79
‘Border Minstrelsy in the Appalachian Mountains’, The Choir, May 1923, pp. 87–90
‘A Carved Morris-Dance Panel From Lancaster Castle’, JEFDS, 1.2 (1933), 86–88
‘Charles G. Leland and “John Brown’s Body”’, The Choir, July 1917, [unpaginated] – [letter to the editor found in scrapbook of articles from this magazine, AGG/5/301]

‘A Curious Scottish Marriage Custom’, Folklore, 49 (1938), 192–93
‘Dangerous Tunes’, The Choir, September 1929, pp. 163–66
‘Death and the Lady’ in English Balladry’, JEFDS, 4.2 (1941), 37–41
‘Down in Yon Forest’, JEFDS 4.3 (1942), 122–23
‘Duncan Gray’: A New Note on the Tune’, JEFDS, 5.3 (1948), 155
‘Early History of “Artaxerxes”, “Evon”, and “Bellerma”’, The Choir, April 1927, pp. 70–72
‘The Evolution of a Tune: “Red House” and “John Peel”’, JEFDS, 4.2 (1941), 80–84
‘The Folk Element in Early Revival Hymns and Tunes’, JFSS, 8.2 (1928), 61–95
‘Folk-Song Collecting’, p. 12 [cutting from an unnamed newspaper, n.d., AGG/2/61E; another copy AGG/5/103]
‘Folk Song Collecting’, Word-Lore, 1 (1926), 248–49

‘Forfeit Songs; Cumulative and of Magical Animal’, JFSS, 5.3 (1919)
‘A Greeting to A.G.G.’, [Poem Gilchrist wrote i issue dedicated to her]
‘Holiday Studies of a Musician’, 1922, pp. 125–27
‘How Grand and How Brave’, 64–65
‘Introduction [to the Clag music]’, JFSS, 7.3 (1924)
‘Irish Folk Songs Collectors’, By a Martin Free Broadwood, Robia Flowr Frank Kidson’, JFSS, 6.2 issues
‘Lambkin: A Study in E (1932), 1–17
‘Lancashire Face-Egging. A’ G. Gilchrist’, JFSS, 2.4
‘The Lancashire Rush-Cert’, JFDS, 2nd series, 1 (19)
‘A Late Anglian Cross-He Crucifix at Bentham, Ytheumberland and West Archaeological Society’, pp. 78–82
‘London Street Cries, not with additions by Lucy Gilchrist’, JFSS, 6.2 (19)
‘Manx Carvings and an Old Choir, December 1923.
‘Napoleon Bonaparte in Choir, January 1925, pp.
‘Negro Spirituals, Old and New’, October 1926, pp. 183
‘New Light on the Annes Choir, April 1928, pp. 6
‘A New Light Upon the Lye Or, 1.3 (1934), 115–21"
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New Note on the Tunce’, 155
of Some of Heber’s Hymns’, r 1935, pp. 269–72
Artaxerxes”, “Evan”, and
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(1941), 80–84
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928), 61–95
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, n.d., AGG/2/61E; an-
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, Word-Lore, 1 (1926), 248–
The English Hymnal”, The
3, pp. 23–24

Forfeit Songs; Cumulative Songs; Songs of Marvels and of Magical Animals, Annotated by A.G. Gilchrist’, JEFSS, 5.3 (1916), 277–96
‘A Greeting to A.G.G.’, JEFDS, 7.1 (1952), v
[Poem Gilchrist wrote in thanks for the 1951 issue dedicated to her]
‘Holiday Studies of a Musician’, The Choir, July 1922, pp. 125–27
‘How Grand and How Bright’, JEFDS, 5.1 (1946), 64–65
‘The Hymn Tune “innocents” and the Problem of Its Origin’, The Choir, April 1929, pp. 70–71
‘Index to Manx-Gaelic Titles and First Lines’, JEFSS, 7.5 (1926), 329–47
‘Introduction to the Claque Collection of Manx music’, JEFSS, 7.3 (1924), xi–xvi
Irish Folk Songs Collected in Ballyvourney, Co. Cork, by A. Martin Freeman, annotated by Lucy Broadwood, Robin Flower, A.G. Gilchrist and Frank Kidson’, JEFSS, 6.3–6.5 (1920–21) [entire issues]
‘Lambkin: A Study in Evolution’, JEFDS, 1.1 (1932), 1–17
‘Lancashire Pace-Egging Songs Collected by Annie G. Gilchrist’, JEFSS, 2.4 (1906), 231–36
‘The Lancashire Rush-Cart and Morris-Dance’, JEFDS, 2nd series, 1 (1927), 17–27
‘A Late Anglian Cross-Head and an Anglo-Saxon Crucifix at Bentham, Yorkshire’, Transactions of the Cumberland and Westmorland Antiquarian and Archaeological Society, new series, 33 (1933), 278–82
‘Let Us Remember’, English Dance and Song, 6.6 (1942), reprinted in EDG/H, 54.3 (1992), 8–9
‘London Street Cries, noted by Juliet Williams, with additions by Lucy Broadwood and Annie Gilchrist’, JEFSS, 6.2 (1919), 55–72
‘Manx Carvals and an Old Christmas Custom’, The Choir, December 1922, pp. 223–25
‘Napoleon Bonaparte in British Folk-Song’, The Choir, January 1925, pp. 136–39
‘Negro Spirituals, Old and New’, The Choir, October 1926, pp. 183–86
‘New Light on the Ancestry of “Helmsley”, The Choir, April 1928, pp. 67–71
‘A New Light Upon the Londonderry Air’, JEFSS, 1.3 (1934), 115–21
‘Note on the Carol “The First Nowell”, JEFSS, 5.2 (1915), 240–42
‘A Note on the Dutch “Paterje” and “Good King Wenceslas”’, JEFDS, 3.1 (1936), 72–75.
‘A Note on the “Herb” and Other Refrains of Certain British Ballads’, JEFSS, 8.4 (1930), 237–50
‘Note on the “Lady Drest in Green” and Other Fragments of Tragic Ballads and Folk-Tales Preserved Amongst Children’, JEFSS, 6.2 (1919), 80–90
‘A Note on the “Lavender” and Some Other Cries’, JEFSS, 6.2 (1919), 73–77
‘Note on the Modal System of Gaelic Tunes’, JEFSS, 4.3 (1911), 150–53
‘Note on the Traditional Singing Game “Romans and English”’, JEFSS, 4.1 (1910), 67–73
‘Notes on Children’s Game-Songs by Annie G. Gilchrist and Lucy E. Broadwood’, JEFSS, 5.2 (1915), 221–39
‘Notes on “Come All You Little Streamers”’, JEFSS, 4.4 (1913), 310–19
‘Notes on the “Bitter Withy” Texts’, JEFSS, 4.1 (1910), 37–51
‘Notes on the “Bitter Withy” Tunes’, JEFSS, 4.1 (1910), 35–37
‘Notes on “The Ungodly Youth’s Vision” Carval’, JEFSS, 7.3 (1925), 138–39
‘Notes on Two Early Ms. Copies of the Manx Traditional Carol “We Happy Herdmen Here”’, JEFSS, 7.4 (1926), 153–58
‘A Nursery Song and Two Game Songs Contributed by Anne G. Gilchrist’, JEFDS, 3.2 (1937), 120–25
‘Old Feldlers’ Tune Books of the Georgian Period’, JEFDS, 4.1 (1940), 15–22
‘Over Yonder’s a Park”: Note by Annie G. Gilchrist’, JEFSS, 4.1 (1910), 52–62
‘Th’Owd Las of Coverdill” and other Sword Dance Fragments’, JEFDS, 2nd series, 2 (1928), 31–33
‘The Pentatonic Modes of Scottish-Gaelic Songs’, The Choir, October 1923, pp. 183–86
‘Prelace to the Tunes Collected by Annie G. Gilchrist’, JEFSS, 2.4 (1906), 219–20
'Real Sailor Songs', The Choir, January 1922, pp. 5–7
'Re-Arisen Mother, or the Return of the Dead (From the Danish)', Longman's Magazine, 31 (January 1898), 243–45 [poem translated by Gilchrist]
'Review of A Study of Ballad Rhythm by J.W. Hendren', JEFDS, 3.2 (1937), 146–47
'Review of Ballads and Songs of Indiana by Paul G. Brewster', JEFDS, 4.1 (1940), 33–34
'Review of Ballads and Songs of Southern Michigan by Emelya Elizabeth Gardner', JEFDS, 3.4 (1939), 283–84
'Review of Cecil Sharp by A.H. Fox-Strangways', The Choir, August 1934, p. 188
'Review of Folk Hymns of America by Annabel Morris Buchanan', JEFDS, 3.3 (1938), 215
'Review of Folk-songs of Roanoke and the Albemarle by Louis W. Chappell', Folk-Lore, 3 (1940), 155–57
'Review of Spiritual Folk-Songs of Early America by George Pullen Jackson', JEFDS, 3.3 (1938), 213–14
'Review of The Scottish Psalmist of 1635, edited by Richard Terry', The Choir, February 1936, pp. 32–33
'Review of Twelve Maxx Folk Songs', JFSS, 8.2 (1929), 170
'Review of Welsh Folk Dances and Welsh Dance Tunes', The Choir, February 1936, pp. 44–45
'Review of White Spirituals in the Southern Uplands by George Pullen Jackson', JEFDS, 1.2 (1933), 107–10
'Richard Weaver: The Singing Evangelist and His Tune-Book', The Choir, December 1927, pp. 223–26
Sacred Parodies of Secular Folk Songs: A Study of the "Gude and Goillie Ballates" of the Wetherburn Brothers', JEFDS, 3.3 (1939), 137–82
'Sailors' Songs Collected by Annie G. Gilchrist', JFSS, 2.4 (1906), 236–49
'Scottish Psalmody Rhymes', The Choir, September 1917, pp. 199–200
'Scottish Songs Collected by Annie G. Gilchrist', JFSS, 2.4 (1906), 221–30
'Shenandoah', Musical Times, 1 January 1931, p. 59
'Sir Walter Scott and "Bonne Dunlere", The Choir, November 1930, pp. 233–41
'Some Additional Notes on the Traditional History of Certain Ballad-Tunes in the Dancing Master (1650)', JEFDS, 3.4 (1939), 274–80
'Some English and Scottish Folk-Dances Surviving Amongst Children', JEFDS, 2nd series, 4 (1931), 22–36
'The Song of Marvels (or Lien)', JEFDS, 4.3 (1942), 113–21
'Songs Collected in the Isle of Man, Chiefly by Dr John Clague, Edited and Annotated by A.G. Gilchrist', JFSS, 7.3–7.5 (1924–26) [entire issue]
'Songs From Frank Kielson's Mss. Contributed by Anne G. Gilchrist', JEFDS, 3.1 (1936), 46–52
'Song from the Western Isles, Collected by Frances Tolmie, Edited and Annotated by A.G. Gilchrist and Lucy Broadwood', JFSS, 4.3 (1911) [entire issue]
'Songs From Various Counties Collected by A.G. Gilchrist', JFSS, 8.3 (1929), 136–45
'Songs of Soldier and Sailor Life, Chiefly Collected by Clive Carey and A.G. Gilchrist', JFSS, 5.2 (1915), 149–73
'Strange History of a Blackbird, Green Linnet and Bonnie Moorhen', The Choir, February 1934, pp. 33–36
'Sunday School Hymn-Books of Seventy Years Ago', The Choir, May 1930, pp. 105–08
'Ten Songs From Scotland and the Scottish Border Contributed by A.G. Gilchrist', JEFDS, 3.1 (1936), 53–71
'Three Ballad-Tunes and Tunes From Scarce Printed Sources With Notes by A.G. Gilchrist', JFSS, 8.3 (1929), 146–52
'The Three Hostages" and "Rest for the Weary", The Choir, June 1925, p. 109
'The Three Kings of Cologne" (I Saw Three Ships), and a Nursery Song, "Cudely Alone", With Some Notes on Reprises by Anne G. Gilchrist', JEFDS, 5.1 (1946), 31–40
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