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June 26, 1930
THE ORIGINAL

MOTHER GOOSE'S MELODY,

AS FIRST ISSUED BY

JOHN NEWBERY, OF LONDON,

ABOUT A.D., 1760.

Reproduced in fac-simile from the edition as reprinted by

ISAIAH THOMAS, OF WORCESTER, MASS.

ABOUT A.D., 1785,

WITH INTRODUCTORY NOTES BY

WILLIAM H. WHITMORE.

ALBANY:
JOEL MUNSELL'S SONS.
1889.

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PREFACE.

MOTHER GOOSE'S MELODY.

FEW books in the English language have had so great and persistent circulation as the collection of Nursery Rhymes known as Mother Goose's Melody. In presenting a reprint of the earliest known edition, some bibliographical notes may be in place.

According to my present knowledge, I feel sure that the original name is merely a translation from the French; that the collection was first made for and by John Newbery, of London, about A. D. 1760; and that the great popularity of the book is due to the Boston editions of Munroe & Francis, A. D. 1824–1860.

First, as to the name. Writing at the great disadvantage of locality, on this side of the Atlantic, in regard to English books, I can only say that I have found no early mention of Mother Goose as an English personage. She does not appear to be a character known before the seventeenth century; and with due humility, I venture to suggest that such personifications of animals seem to be foreign to English modes.

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I desire to dismiss, entirely, the idea that Mother Goose was a name which originated in Boston, Mass. In 1870, the late William A. Wheeler edited for Hurd & Houghton a beautiful edition of these melodies, and then claimed to identify Mother Goose with Elizabeth Goose, widow of one Isaac Vergoose or Goofe, and mother-in-law of Thomas Fleet, a well-known Boston printer, who came here in 1712, and died in 1758. He married in 1715, and is said to have printed, in 1719, the first collection of Mother Goose's Melodies.

It is true that Fleet's wife was of the Vergoose family, and that the name was often contracted to Goofe. The rest of the story depends entirely upon
the unsupported statement made by the late John Fleet Eliot (a descendant of the printer), that in 1856 the late Edward A. Crowninshield, of Boston, said that he had seen a broadside of Fleet's edition in the library of the American Antiquarian Society. Repeated searches at Worcester have failed to bring to light this supposed copy, and no record of it appears on any catalogue there. No other copy has ever been discovered elsewhere, and it seems reasonable to suppose that Mr. Eliot misunderstood the remarks made to him.

Until such an example shall be found, it is useless to repeat this story, and I shall waste no more time upon it; referring the inquirer to the *New England Historical and Genealogical Register* for 1873, pp. 144 and 311, and the *Proceedings of the American Antiquarian Society*, October, 1888, pp. 406–410. If there had been an edition printed in Boston in 1719, we can safely say that Benjamin Franklin would have had a copy. Yet in the recent reprints of his Prefaces, Proverbs and Poems, as contained in the Poor Richard Almanacs (see Knickerbocker Nuggets, New York, 1890), we find nothing that suggests a single one of these Melodies or any of the characters therein. It seems to be simply impossible, on reading Franklin's annotations in these Almanacs, to believe that he had ever read Mother Goose and yet refrained from quoting or imitating them. It is, moreover, a very doubtful point, whether in 1719 a Boston printer would have been allowed to publish such trivial rhymes. Boston children at that date were fed on Gospel food, and it seems extremely improbable that an edition could have been sold.

* * *

But, on the other hand, the equivalent of Mother Goose is certainly of considerable antiquity in the French language. Its great popularity dates back to 1697, when Charles Perrault published the Nursery Tales entitled "Histoires ou Contes du Tems Passe, avec des Moralitez." On the frontispiece is an old woman spinning and telling tales to a man, a girl, a little boy and a cat. On a placard is written

"CONTES
DE MA
MERE
LOYE."

There seems to be no doubt that "Contes de ma mère l'Oye," or Tales of Mother Goose, was a popular synonym for fairy stories.

Lang (p. xxiv) says, "the term occurs in Loret's *La Muse Historique* (lettre v, 11 Juin, 1650),

'Mais le cher motif de leur joye,
Comme un conte de la Mère Oye,
Se trouvant fabuleux et faux,
Ils deviendront tous-bien pénauts.'"

Deulin (p. 10) speaking of that period quotes a remark that "the tales of Miletus are so puerile that they are sufficiently honored by comparision with our tales of 'Peau d'Ane' or 'Mère l'Oye.'"

"Peau d'Ane" was then the typical story (with which infants were hushed to sleep), and such were indifferently styled by either name.

Other examples can be found, and some writers connect the legend of Mother Goose with Queen Goose-foot (Reine Pédause), said to be the mother of Charlemagne. At all events it is as clear that she belongs to French folk-lore, as that she is not to be found in English tradition.

* * *

Very strangely I am unable to state when Perrault's book was first translated into English. In the London *Athenæum*, for 1887, I note an inquiry for the English edition of 1719, but no copy was reported. Lang says (Perrault's Tales, p. xxxiv), "An English version, translated by Mr. Samber, printed for J. Pote, was advertised, Mr. Austin Dobson tells me, in the *Monthly Chronicle*, March 1729." In 1745 the Tales were printed at the Hague, with an English translation. (Ibid.)

Samber's edition, of 1729, seems to be verified as probably the first, by the following fact: I have a copy of a book entitled "Tales of Pasted Times, by Mother Goose, With Morals, written in French by M. Perrault, and Englished by R. S., Gent. To which is added a new one, viz.: The Difcreet Princess. The Seventh Edition, Correc ted, and Adorned with fine Cuts. New York: Printed for J. Rivington, Bookfeller and Stationer, No. 56 Pearl-street, 1795. 12 mo. pp. 227."

It contains the English and French versions on opposite pages, but the "fine cuts" are not to be seen. The translator, R. S., is undoubtedly Robert Samber, who is recorded in Allibone as translating a work from the French in 1719.

We may also presume that the reprint is from the seventh or sixth English
Preface.

dition, as I know of no earlier American issues. Pp. 151–227 are covered by "The Discreeet Princefs," whereof the French title-page fays, "Imprimé l'an MDCCXCV," and the English "Printed in the year MDCCCLXIV." The French is dedicated to the Comteffe de Murat; the English, to the right honorable, the Lady Mary Montagu, daughter of John, Duke of Montagu. As this peer died in 1749, I fuppeft an error in the date of publication.*

Until, however, more is known of the bibliography of this volume, I think we must accept the following facts as to the name: That Mother Goose was a French character, originally, and that her Tales were first published in 1696 and 1697, by Perrault; that in 1729 their fame reached England, and they were translated by Robert Samber; when, for the first time, she was introduced to English readers.

*  *  *

So much for Mother Goose's prose "Tales," which comprised Little Red-Riding-Hood, The Fairy (the sisters who drop diamonds and toads, respectively, from their mouths), Blue-Beard, The Sleeping Beauty, Puss in Boots, Cinderella, Riquet with the Tuft, and Little Thumb; eight stories in all.

We have now to consider her "Melody." Here we are brought at once to John Newbery, the famous publisher, of St. Paul's Churchyard, London, whose Life, under the title of "A Bookseller of the Last Century," has been charmingly told by Charles Welsh (London, Griffin, Farran, Okeden & Welsh, 1885). Newbery was the first English publisher to prepare little story-books for children, and his successes are amply shown in the notices of his contemporaries and successors. In 1765 he published The History of Little Goody Two-Shoes (reprinted in fac simile by Charles Welsh, in 1882), a story very generally ascribed to Oliver Goldsmith. At all events Goldsmith was a constant writer for Newbery from 1762 to 1767, when the latter died; and some of this literary work was undoubtedly for the children's books.

*Lang says, p. xxvi, "by some unexplained accident a story of Mademoiselle L'Heritière's 'L'Adroite Princesse,' slipped into editions of Perrault's Contes, in 1721, if not earlier, and holds its place, even now. "The author was Mlle. L'Heritière de Villaudon, a relation of Perrault's." She printed her volume in 1696. Charles Deulin (Les Contes de Ma Mère l'Oye, avant Perrault, Paris, 1878), says, p. 39, that Finalette, ou L'Adroite Princesse, was long attributed to Perrault, though now restored to the right owner: that it was dedicated to the Comtesse de Murat, and (p. 91) that it appeared in the same year as Perrault's 'La Belle au Bois Dormant,' which latter was printed first, in 1696, in Moetjen's Recueil, vol. v, printed at The Hague.

It is a matter of doubt whether the real collector of these Tales was not Charles Perrault's son, and that the father merely revised them and added the poetry.
In Mr. Welsh's careful list of Newbery's publications, we find mention of "Mother Goose's Tales." He says: "The seventh edition was printed May 16th, 1777, and between that date and March, 1779, Carnan & Newbery took 1710 out of the 3,000 copies printed by Collins, of Salisbury. It consisted of four-and-a-half sheets, long primer. Three thousand copies cost £18 13. 6. The eighth issued September 4, 1780."

It is impossible at present to learn when Newbery first issued the Tales, or whether the seven editions were those printed by him or were numbered from the first English issue. It is evident, however, that we have brought together the title, "Mother Goose," and the publisher, Newbery.

* * *

December 28, 1780, Thomas Carnan entered for copyright, "Mother Goose's Melody, or, Sonnets for the Cradle, etc.," giving the full title as printed in the list in our American reprint. Carnan was the stepson of John Newbery, and succeeded to the business in partnership with Francis Newbery, nephew of John. Francis died in 1780, but the firm continued some two years. Mr. Welsh kindly informs me that he thinks it probable that 1780, the date of the copyright, was not necessarily that of the first issue of the book, but rather that the copyright was taken out in connection with the winding-up of the copartnership, on Francis Newbery's death.

So far as we now know, no publisher, except Newbery, was using the title of "Mother Goose," from 1760 to 1780; the prose Tales had evidently been a success; and, to quote Mr. Welsh's opinion, as that of a most competent judge, "it is quite in accordance with Newbery's practice to have utilized it for his Melodies for the Nursery."

If, as seems most probable, the first edition of "Mother Goose's Melody" was issued prior to John Newbery's death, in 1767, there is an interesting question as to who prepared the collection for the press. The rhymes are avowedly the favorites of the nursery, but the preface and the foot-notes are an evident burlesque upon more pretentious works. The first and most natural conclusion is that we may trace therein the hand of Goldsmith, an opinion held by Mr. Welsh. The probability, or even possibility, of this idea, would give an added interest to this collection.

Forster, in his Life of Goldsmith, gives proof that Goldsmith was very fond of children and was familiar with nursery rhymes and games. Thus he writes (Vol. II, p. 71), that Mrs. Hawkins says: "I little thought what I should have to boast, when Goldsmith taught me to play Jack and Jill, by two bits of paper on his fingers."
But the most curious bit of evidence is the following from Vol. II, p. 122: January 29, 1768, Goldsmith’s play of the “Good-natured Man” was produced. He went to dine with his friends after it. “Nay, to impress his friends still more forcibly with an idea of his magnanimity, he even sung his favorite song, which he never contented to sing but on special occasions, about An old Woman tossed in a Blanket seventeen times as high as the Moon, and was altogether very noisy and loud.”

Our readers will find this identical “favorite song” in the preface to Newbery’s “Mother Goose’s Melody,” p. 7, dragged in without any excuse, but evidently because it was familiar to the writer. This coincidence is certainly of some force.

Newbery and Carnan did not succeed in keeping a monopoly of these Rhymes. In the American Antiquarian Society’s Proceedings for 1888, I found a statement that in the Bodleian Library at Oxford, there were two copies of Mother Goose, printed about A. D. 1700. I am informed by Mr. Allnutt that this is entirely wrong. One copy is on paper which has the water mark of 1803, and the other has the imprint “London, Printed and Sold by John Marshall, No. 4, Aldermary Church-Yard, Bow-Lane, and No. 17 Queen Street, Cheapside. Price Three-Pence, Bound and Gilt.”

This John Marshall, he adds, was a contemporary and rival of Carnan, and published children’s books during the latter half of the 18th century and beginning of the present. “The contents are identical with yours, but some of the pieces toward the end are somewhat differently arranged. The cuts are very similar with the addition of a frontispiece representing a family group at lessons. There are 92 pages, followed by a lift of children’s books sold by John Marshall.”

Not improbably it was some such piracy as this which made Carnan copyright his book in December, 1780, as already noted.

It may be mentioned here, however, that with the dissolution of the Newbery firm, and with the change in the taste for children’s books, at the beginning of the present century, the English chain of evidence is broken, happily to be restored in this country, as will be shown. Mother Goose’s Melodies are again to be found in English nurseries, but in some instances, at least, they are reprinted from American exemplars.

* * *

In 1842 the late James O. Halliwell edited for the Percy Society, “The Nursery Rhymes of England, Collected principally from Oral Tradition.” In his preface, he writes, “these traditional nonsense-scrapes have come
down to us in such numbers, that in the short space of three years the editor of the present volume had collected considerably more than a thousand. A selection is here presented to the reader. . . . . I may here also take the opportunity of stating, that it was originally my intention to have introduced, also, a collection of merriments, upon which many of these rhymes are founded, but the project was overruled by a gentleman who gave it as his opinion, that the Society would, by their publication, be involved in an awkward question of copyright. I was not previously aware that 'Goody-Two-Shoes,' and romances of this kind were regarded so jealously by the trade."

He adds: "I am in possession of a curious and clever satirical pamphlet, entitled, 'Infant Institutes,' 8vo, London, 1797, to which I am indebted for some interesting scraps."

Leaving Halliwell for the moment, with the remark that he does not mention Joseph Ritson's 'Gammer Gurton's Garland,' of 1810, I will take up the 'Infant Institutes.'

In *Notes and Queries* for June, 1875 (5th S. iii: 441), the late learned musician, Prof. Edward F. Rimbault, described an octavo pamphlet of 69 pages, entitled, "Infant Institutes, part the first, or, a Nurserical Essay on the Poetry, Lyric and Allegorical, of the Earliest Ages, &c. London: printed for and sold by F. & C. Rivingtons, St. Paul's Churchyard, 1797." It is ascribed to Rev. Baptist Noel Turner, M.A., rector of Denton, co. Linc, and of Wing, co. Rutland. Dr. Rimbault says: "The essay shows considerable learning, and was evidently intended to ridicule the Shakesterian commentators. It is now chiefly interesting, as giving us the earliest printed versions of some of our well-known nursery ditties. These rhymes were first collected by Ritson, in his Gammer Gurton's Garland, printed for R. Tripkook, in 1810, and have since been reproduced by Halliwell and a host of imitators. None of these collectors, as far as I am aware, has referred to Mr. Turner's Essay." He then cited various Nursery Rhymes, and points out the variations in Ritson's copies.

In the *Gentleman's Magazine* for 1826, part ii, pp. 467-9, is an obituary of Rev. B. N. Turner, prepared in part from his own notes. It mentions various of his writings and states that "in 1791 he published a political satire called 'Infant Institutes,' 'fraught,' he observes, 'with matter so eccentric and laughable as might chance to arrest the attention and raise the spirit of the public.'" This disproves of any doubts as to the authorship of this collection of nursery rhymes.

It is a strange fact, however, that Ritson's "Garland" consists of four
parts; and his brief preface reads as follows: "Parts I and II were first collected and printed by a literary gentleman, deceased, who supposed he had prefered each piece according to its original edition; an opinion not easily refuted, if worth supporting. Parts III and IV are now first added."

As I have been unable to see a copy of the "Infant Institutes," I cannot say whether it is identical with Parts I and II of Ritson. If it be, the inference is that Ritson was misinformation to the author, as Mr. Turner was a prominent clergyman and was alive when Ritson wrote, dying May 18th, 1826, aged 86. If it be not, we have still to find a copy of the book on this subject "first collected and printed by a literary gentleman deceased," before 1810; and also to explain why Ritson knew nothing of the Infant Institutes of 1797.* Very possibly the fact will be proved that prior to 1797, some "literary gentleman" had published the book which Ritson used, and that it served as the model for Turner to travel in as "a political satire."

At all events, here is one volume, if not two, treating on Nursery Rhymes, printed between Newbery's "Mother Goose's Melody," of 1780, and Ritson's "Gammer Gurton's Garland," of 1810. Whoever first printed Parts I and II of Ritson's "Garland," certainly absorbed therein almost the whole of Newbery's book; of course from a printed copy. This fact is indisputable, because Newbery's "Mother Goose" contains fifty-two Nursery Rhymes, and of these, thirty-seven are in Ritson, most of them in identical words, and several in the same consecutive order.

Ritson's collection is the following:

"GAMMER GURTEN'S GARLAND: or, the Nursery Parnassus. A choice collection of pretty songs and verses, for the amusement of all little good children who can neither read nor run. London: printed for R. Triphook, 37 St. James's-street, by Harding & Wright, St. John's square, 1810." 12mo. pp. 46. It is divided into four parts, and contains many rhymes not in Newbery's book, but which have since been incorporated into "Mother Goose's Melody," as used for the last half century.

In 1842, Halliwell printed his collection, pp. 192, for the Percy Society. Although he does not mention Ritson's book, it is evident that he possessed and used it, as nearly all of Ritson is contained in his book. Halliwell, being a great collector and annotator of Shakespearean literature, enriched his work with some valuable notes. His book, being much larger than its predecessors, has been the storehouse from which later editions of "Mother Goose" have been increased in size, often to the injury of their

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* Dr. Rimbault must have read Ritson very carelessly, as he cites two rhymes which, he says, are in the "Institutes," and not in Ritson. Yet both are in Ritson's Part III.
fitnefs. It is undoubtedly fair to abate somewhat Halliwell's claim that his rhymes were "collected principally from oral tradition," since he utilized three printed predecessors. It is very unfortunate, also, that he did not acknowledge the sources from which he copied, and devote a few pages to the bibliography of the subject.

In Notes and Queries for 20th January, 1877 (5th S., vii, 54), I note that the preface to a fifth edition of Halliwell is dated December, 1853; and that there was a sixth edition of 333 pages, printed for John Ruffell Smith, of London. In 1877 the copyright was owned by Frederick Warne & Co., and the book "has been incorporated with Mrs. Valentine's Nursery Rhymes, Tales and Jingles."

* * *

We must now resume the history of Newbery's original "Mother Goose's Melody." The English editions have practically disappeared; at least Mr. Welsh writes that he has never been able to see an example of Newbery's print. But, fortunately, Isaiah Thomas, of Worcester, Mass., soon after the Revolution, took up the business of reprinting story books for children, and copied many of Newbery's favorite stories. A number of these are cited in the advertisement annexed to this "Melody." The most noted, perhaps, of all these Newbery books, was the History of Little Goody Two-Shoes. A reprint of this was issued by Mr. Welsh (London, 1882), a facsimile of the third edition of 1766. The best authorities attribute this little story to Goldsmith. In the Boston Public Library is a beautiful copy of Thomas's reprint, dated Worcester, 1787, which is a page-for-page reproduction, but probably from Newbery's first edition. The cuts are evidently done over, and imitate very well the originals; but towards the end of the book they vary in details from Mr. Welsh's example. There is no necessity, therefore, to presume that Thomas imported the cuts which had been used by Newbery. He did, indeed, slightly alter the publisher's personal notes, which Newbery was fond of inserting, substituting Worcester for London, etc.

In 1787 Thomas printed the following:

Preface.

Annexed is the following very full list of other publications, including Mother Goose’s Melody:

The Brother’s Gift.                          The Travels of Robinson Crusoe.
The Sister’s Gift.                           Hagar in the Desert (from the French).
The Father’s Gift.                           The Beauty and the Monster.
The Fairing.                                 Be Merry and Wise.
The Sugar-Plumb.                             The Natural History of Four-footed Beasts. By Tommy Trip.
The History of Little Goody Two Shoes.       The Holy Bible abridged.
Tom Thumb’s Exhibition.                     The History of Little King Pippin.
Tom Thumb’s Play-Book.                      
The Little Puzzling Cap.                    
The Big Puzzling Cap.

I am informed by E. M. Barton, Esq., that in the American Antiquarian Society’s Library there are copies of the “History of the Holy Jesus,” “Nurse Truelove’s New Year’s Gift,” and the “Entertaining Stories,” all issued by Thomas in 1786, and all containing the advertisement of “Mother Goose’s Melody.” We deem, therefore, justified in placing the first issue of this latter at about 1785.

By the kindness of Miss Caroline M. Hewins, of the Public Library, Hartford, Conn., I have a full copy of one of Thomas’s most characteristic reprints, which I place here on account of the full and interesting list of his publications. The book is entitled, “The Picture Exhibition, containing the Original Drawings of eighteen Disciples. To which are added, Moral and Historical Explanations. Published under the Inspection of Mr. Peter Paul Rubens, Professor of Polite Arts. Printed at Worcester, Massachusetts, by Isaiah Thomas, and sold, Wholesale and Retail, at his Bookstore. M DCCLXXX VIII.”

Contents.

No. 1. The Mousetrap, by Master Hayman.
2. A Battle Scene, by Master Broughton.
4. Rural Simplicity, by Miss Grignon.
5. The Taking of the Birds’ Nest, by Master Avis.
No. 6. The Idler, by Master Johnson.
7. The Shadowift ; a Fancy Piece, by Master Zoffani.
8. The Washing of the Lions at the Tower, by Master Green.
9. The Judgment of Areopagus ; a Historical Piece; by Master Clement.
11. A Dog, by Master Lane.
12. The Truant Player, by Master Thoughtful.
13. The Temple of Fame, by Master Ravenet.
14. The Hunting of the Cat, by Master Nimrod.
16. The Lottery, by Master Rubens.
17. Leap Frog, by Mr. Godfrey Kneller.
18. The Dreamer, a Fancy Piece, by Master Dormer.

The advertisement has no special value, but the annexed list of Thomas's publications is very full and interesting. I have numbered the titles for convenience in reference.

Books for Masters and Misses of all ages, which will make them wise and happy. Printed and sold by Isaiah Thomas, at his Bookstore in Worcester, Massachusetts, all ornamented with Cuts, and prettily bound.

The following are all price four Cents each, or four federal coppers, viz:
1. Nurse Truelove's Christmas Box.
2. The Father's Gift; or, the Way to be wise.
3. The Brother's Gift; or, the naughty Girl reformed.
4. The Sister's Gift; or, the naughty Boy reformed.
5. The Little Puzzling Cap; or, a Collection of pretty Riddles.
6. The Royal Alphabet; or, Child's best Instruccion; to which is added the History of a little Boy found under a Haycock.
7. The Death and Burial of Cock Robbin; with the tragic Death of A, Apple Pye.
8. The remarkable History of Tom Jones, a Foundling.
9. Tom Thumb's Folio; or, a Three penny play Thing for Little Giants; to which is added an Abstract of the Life of Mr. Thumb.
10. Entertaining Tales, for General Instruction.
11. Jacky Dandy's Delight; or, the History of Birds and Beasts.
12. The renowned History of Giles Gingerbread, a little boy who lived on learning.
Preface.

13. The History of Master Jackey and Mifs Harriot; with Maxims for the Improvement of the Mind.
   [With many others of the same Size and Price.] Also,
15. Tom Thumb's Play Book, to teach children their Letters as soon as they can speak. Being a new and pleasant method to allure little ones in the first Principles of Learning. Price only two Pence.

The following are all price eight Cents each:

16. The Fairing; or, a golden Toy for Children of all Sizes and Denominations.
17. The Liliputian Masquerade.
18. Virtue and Vice; or, the History of Charles Careful and Harry Heedless, showing the good Effects of continued Prudence.
20.* New Song Book.
22. History of the Holy Jesus. Containing a brief and plain Account of his Birth, Life, Death, Resurrection and Ascension into Heaven; and his coming again at the great and last Day of Judgment.

The following are to be sold at eight Pence each, viz:

23. The Mother's Gift; or a Present for all little children who want to be good. In two volumes.
24. The Royal Primer; or, an Easy Guide to the Art of Reading.
25. The big Puzzling Cap; or, a Collection of Riddles.
26. Mother Goose's Melody, or Sonnets for the Cradle; being a Collection of all the famous Songs of nurses, ornamented with numerous Cuts.
27. A Bag of Nuts, ready cracked; being a Collection of Fables, Riddles and Conundrums.
28. The Lottery Book; with Mr. C.'s Alphabet set to music.
Preface.

The following are sold at one Shilling each:

30. The Holy Bible abridged; or, the History of the Old and New Testament. Illustrated with Notes and adorned with Cuts. For the Use of Children.

31. Little Robin Red Breast; a Collection of pretty Songs, for Children, entirely new.

32. The History of little Goody Two-Shoes, otherwise called Mrs. Margery Twofshoes. With the Means by which she acquired her learning and Wisdom; and in consequence thereof her Estate.

33. The Sugar Plumb; or, Sweet amusement for Leisure Hours; Being an entertaining and instructive Collection of Stories, Embellished with curious Cuts.

34. Be Merry and Wife; or, the Cream of Jests and the Marrow of Maxims.

35. The Juvenile Biographer; containing the Lives of Little Masters and Misses: including a Variety of good and bad Characters.

36. A little pretty Pocket Book, intended for the Instruction of Master Tommy and Miss Polly, with Letters from Jack the Giant Killer; to which is added a little Song Book, and Rules for Behaviour.

37. The Picture Exhibition, moral and historical, well calculated to improve the mind.

38. A pretty New Year's Gift; or, Entertaining Histories for the Amusement and Instruction of young Gentlemen and Ladies in Winter Evenings. By Solomon Soberfides.


40. Master Columbus's Natural History of Birds and Beasts. In 2 vols.

41. Solomon Winlove's approved Collection of Entertaining Stories.

42. Vice in its Proper Shape; or, the wonderful and melancholy Transformation of several naughty Masters and Misses into those contemptible Animals which they most resembled in Disposition. Printed for the Benefit of all good Boys and Girls.

The following are price 1s. 2d. each:

43. A poetical Description of Song Birds, with a Drawing of each; interspersed with Songs, Fables and Tales.

44. The adventures of a Pincushion. Designed chiefly for the use of Young Ladies.
Preface.

45. Memoirs of a Peg Top.
46. The Holiday Present, containing Anecdotes of a worthy Family.

The following are price 1s. 8d. each.

47. The Remarkable and Surprising Adventures of David Simple; containing an account of his Travels through the cities of London and Westminster.
48. The Adventures of Roderick Random; containing the Remarkable Accidents which happened to him and his friend Strap, the Barber.
49. The History of Amelia; or, a Description of a Young Lady; who, from a great Fortune was reduced almost to Poverty; with an Account of her recovering it; for which he [sic.] was hanged.
50. The Adventures of Peregrine Pickle, &c.
[With many others of the same Size and Price.]

Two specimens of Thomas's reprint of Mother Goose's Melody, each lacking the title page, have been preserved; and it is from one now owned by the present editor that the following pages are printed in fac-simile. It will be noted that the original consists of very small pages, four being placed on a page of our copy.

* * *

It is impossible to say how long these Melodies were issued by Thomas; we only strive sure ground in the editions printed at Boston, for Munroe & Francis.

Edmund Munroe and David Francis, printers and bookellers, began business in 1801. In 1822 and 1823 they kept at 4 Cornhill, which was the southerly corner of the present Washington and Water streets. From 1825 to 1840, their store is called 128 Washington street; after 1841 they were in Devonshire street, corner of Spring Lane.

The name of Cornhill was changed to Washington street in 1824, and although they remained in the same store, the designation was altered. They issued an edition of Mother Goose, which I am about to describe, and though undated, it describes them as at 128 Washington street. The very perfect copy now owned by Joseph W. Robbins, of Boston, has inscribed in it by his infant hand, "in the year 1827." We are thus assured that the file was not earlier than 1824 nor later than 1827. So, again, on p. 115,
we find the early song of "See-law sacredown, which is the way to Botton
town," amended by the addition of these two lines:

"Boston town's changed into a city,
But I've no room to change my ditty."

As we know, Botton was chartered in 1822.

The seventy cuts are there, and are very creditable to the artists. Bowen's
name is signed to one, and his initials to several more. N. D., i.e. Nathan-
diel Dearborn, is on several, and one is signed, apparently, "Chiket's, &c.,"
Evidently, Munroe & Francis intended to do their best.

The last page is signed "Jemima Goofe," which is interesting, as evidence
that no one then associated the book with Elizabeth Vertigoofe, the mother-
in-law of John Fleet.

The book is about four and a half inches tall and three and a half inches
wide; the type three and nine-sixteenths inches tall, two and seven-eighths
inches wide.

It seems certain that the compiler of this edition had access to Newbery's
original, or, more probably, to Thomas's reprint. On p. 44, the footnote
is reprinted from one of these, almost verbatim: and no two independent
writers would have so agreed. Again, on p. 80, Newbery's title is copied,
"A logical song, or, the conjurer's reason for not getting money." Moreover,
this song seems to be peculiar to Newbery, not being in Gammer
Gurton's Garland. So, again, Munroe & Francis's book has the well-known
quatrain, "Jog on, jog on, the foot-path way," which is in Newbery, in
the second or Shakespearean portion. It is not in Ritson nor Halliwell. It
is to be found in the "Winter's Tale," act iv, scene iii. It is curious to
note that the second line in Shakespeare reads,

"And merrily hent the stile, a."

This verb "hent," being obsolete in the last century, is replaced here by
"mend;" but later it is translated as "jump," which seems to be the
meaning.

In fact an exact comparison shows that out of fifty-one titles in Newbery
forty-eight are in the Bolton edition. The three omitted are—

p. 23. There was an old woman.
p. 57. A long tailed pig.
p. 72. Piping hot.

All of which would be deservedly omitted now.
Preface.

It is much more difficult to decide whence Munroe & Francis obtained the additions which so increased their book. A portion is evidently modern, as for example Sir Walter Scott's "Pibroch of Donnell Dhu," which appeared in 1816. But many of those melodies which are not in Newbery's book, and are in this, are to be found in Ritson; they are, beyond question, of considerable antiquity.

The outside cover of this book reads, on the front,

BOSTON:
Printed by Munroe & Francis,
128 Washington Street.

Then comes the true title, as shown in fac-simile:

*Mother Goose's Quarto:*

OR

**MELODIES COMPLETE.**

some of which
have recently been discovered among the
manuscripts in Herculaneum,
and of course have never before appeared in print

the others
diligently compared with the emendations of the most
approved annotators,
the true readings restored, and corruptions expunged.

**WITH COPIOUS ENGRAVINGS.**

BOSTON:
Published by Munroe and Francis,
No. 129 Washington Street
Then follow 118 pages, and I give a fac-simile of the last page. The outside cover, rear, represents an old woman sitting in a chair, talking to a little boy and girl; under this cut, 128 Washington Street:

118 MOTHER GOOSE'S MELODIES

John O'Gudgeon was a wild man,
He whipt his children now and then,
When he whipt them he made them dance
Out of Ireland into France.

Little Jack Nory
Told me a story.
How he try'd cock-horse to ride,
Sword and scabbard by his side,
Saddle, leaden spurs, and switches,
His pocket tight with cents all bright,
Marbles, tops, counters, props,
Now he's put in jacket and breeches.

One-ery, you-ery, e-bery, haven,
Hollow-bone, tailow-bone, ten or eleven,
Spin, span, must be done,
Hollow-bone, tailow bone, twenty-one.

JEMIMA GOOSE

As this edition, as will be shown, is substantially the same as that copyrighted in 1833, and is the parent of all later issues, I subjoin a table of contents. The pages cited in the left-hand margin are those of the edition of 1833. The items marked with a star are those found in Newbery's and Thomas's edition. Those marked C. have a wood-cut; in many cases the illustration takes the greater part of the page.

A few of the more interesting and peculiar rhymes are quoted in full. It should be added, that in this edition of Munroe & Francis, quite a number of verbal changes were made from Thomas's text; but it is needless to specify them:
CONTENTS.  MUNROE & FRANCIS EDITION, 1824.

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**Contents, etc.—Continued.**

   a. Shoe the colt.  [N. p. 30.]
   b. Lavender blue and Rosemary Green.
   c. Rain, rain, go away.

28.

34.  25.  C.  There was an old woman who lived in a shoe.
64.  27.  C.  I'll sing you a song, of the days that are long.
35.  b. Arthur O'Bower has broken his band.
51.  29.  C.  To bed, to bed, says Sleepy-Head.
30.  C.  Bless you, bless you, burnie-bee,
      Tell me where my true love be.  [10 lines, modern.]
51.  32.  a. Digley diddledly, my mammy's maid.
   b. There was a man of our town.  [N. p. 55.]
41.  *  b. Ding, dong, bell, Puffy cat's in the well.  [N. p. 25.]
46.  *33.  C.  Little Johnnie Pringle had a little pig.  [N. p. 15.]
29.  *34.  a. The rofe is red, the violet blue.
37.  b. Sing a song of sixpence.
57.  35.  C.  a. Continued.
36.  b. Lady bird, lady bird, fly away home.
25.  b. "Kit and Kitterit and Kitterit's mother,
      All went over the bridge together;
      The bridge broke down, they all fell in,
      'Good luck go with you,' says Tom Bolin."
32.  38.  Johnny shall have a new bonnet.
55.  39.  [Bowen, fc.] Bobby Shaftoe's gone to sea.
35.  40.  C.  a. "Hey! rub-a-dub, ho! rub-a-dub, three maids in a tub,
      And who do you think were there?
      The butcher, the baker, the candlestick maker,
      And all of them gone to the fair."
15.  *  b. Alfred and Richard were two pretty men.  [N. p. 60.]
50.  41.  C.  a. Tom, Tom, the piper's son.
64.  b. Jog on, jog on, the footpath way.
      And merrily jump the style, a'.  [N. p. 91.]
*42.  a. Little Jack Horner.  [N. p. 40.]
Preface.

Contents, etc.—Continued.

77.  
   b. There was a piper had a cow.

53.  43. C.  Pretty John Watts, We are troubled with rats.
   *44.  
   a. †High diddle diddle, the cat and the fiddle.  [N. p. 32.]
   † [Foot note.—"Surely it must have been a little dog, for a great dog
   would have been too wise to laugh at such nonsense."]
   
   b. Robin a bobbin, the big bellied hen.
   [Same as over.]

45.  C.  Little Mifs Muffett.


73.  *  
   b. The sow came in with a saddle.  [N. p. 63.]

57.  *47. C.  Boys and girls come out to play.  [N. p. 66.]

48.  
   a. Peter Piper picked a peck of pickled peppers.
   
   b. As I went in the garden, I saw five brave maids.

69.  
   c. The girl in the lane, That could not speak plain.

37.  49. C.  a. There was an old woman and what do you think.
   
   b. "One-ery, you-ery, ekery, Ann,
   Phillify, follyfy, Nicholas, John.
   Quee-bee, quaw-bee, Irifh Mary,
   Stinkle-em, flankle-em, buck."

19.  *50. C.  There were two birds fat upon a stone.  [N. p. 38.]

74.  *51. C.  Little Johnny Tucker, Sing for your supper.  [N. p. 26.]

68.  52. C.  a. "There was a little man, And he had a little gun,
   And his bullets were made of lead;
   He shot John Sprig, Through the middle of his wig,
   And knocked it right off his head."

45.  
   b. There was a man and he had naught.

59.  53. C.  Jemmy Jed went into a shed.

56.  54. C.  a. Puffy cat, puffy cat, where have you been.
   
   b. "Liar, liar, lickspit,
   Turn about the candlestick;
   What is good for liars
   Brimstone and fires."

55.  C.  "See-faw, down in my lap,
   Up again on to her feet;
   Little girl lost her white cap,
   Blown away in the street."
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<th>Page</th>
<th>Contents, etc.—Continued.</th>
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<tr>
<td>60. *56.</td>
<td>Trip upon trenchers (slightly altered). [N. p. 17.]</td>
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</table>
| *57. C. | “Three children playing on the ice  
All on a summer’s day;  
As it fell out, they all fell in  
The rest they ran away.” |
| 4. | a. There was a mad man, And he had a mad wife. |
| 27. | b. Hogs in the garden, catch ’em Towlar. |
| 30. 59. C. | You owe me five shillings, say the bells of St. Helen’s. |
| 60. a. | Continued [11 verses]. |
| 65. b. | When I was a little he. |
| 61. 61. C. | a. What’s the news of the day? |
| 5. b. | “To market, to market, to buy a penny bun,  
Home again, home again, market is done.” |
| 14. 62. a. | There were two blind men went to see. |
| 38. b. | The little black dog run ’round the house. |
| c. | “[Wardrobe of the renowned Thomas Thumb, Esq., of  
Thumb hall, Thumbshire.]”  
An oaken leaf he had for his crown, etc. |
| 84. 63. | “Tom, Tom, of Islington,  
Married a wife on Sunday.” |
| 8. 64. a. | One, two, buckle my shoe. |
| 26. b. | Diddle, diddle, dumpling, my son John. |
| 44. 65. C. | Puffy fits behind the log. |
| 22. 66. a. | There was an old woman tost up in a blanket. |
| 76. b. | Jacky, come give me thy fiddle. |
| 33. 67. C. | Smiling girls, rosy boys. |
| 68. | Continued. [Modern.] |
| 78. 69. C. | Away pretty Robin. [Modern.] |
| 70. a. | Continued. |
| 14. b. | Fa, fe, fi, fo, fum, I smell the blood of an Englishman. |
| 71. C. | Pretty bee, do not buzz about over the flower. [Modern.] |
| 72. a. | Continued. |
Contents, etc.—Continued.

b. The cuckoo’s a bonny bird.

55. *73. C. a. Bow, wow, wow. [N. p. 58.]
    b. Drunken Tom, with jacket blue.

46. a. Saturday night shall be my whole care.

39. 74. b. I won’t be my father’s Jack. [N. p. 20.]

70. c. “Hey, ding a ding, I heard a bird sing,
    The parliament soldiers are gone to the King.”

87. *75. C. a. What care I how black I be. [N. p. 44.]
    b. We’re three brethren out of Spain. [N. p. 64.]

31. a. Once in my life I married a wife.

77. C. When the snow is on the ground. [Modern.]

88. *78. a. Here’s A. B. C. [N. p. 70; altered in 1833.]
    b. There was an old man, And he had a calf. [N. p. 22.]

    b. A logical song, or, the conjurer’s reason for not getting
    money. [N. p. 68.]

74. *80. a. An Indian giant’s fishing tackle.

81. 81. C. a. Bonny las, bonny las, will you be mine?
    b. Mary, Mary, quite contrary.
    c. I’ll tell you a story, About Mother Morey.

47. 82. b. Thirty days hath September.

20. a. Milkman, milkman, where have you been.

84. *83. C. a. One, two, three, four, five. [N. p. 46]
    b. When the twister a twisting will twist him a twine.

84. * b. Cock a doodle doo, My dame has left her shoe. [N.

p. 34.]

42. 85. C. a. As I was going to sell my eggs.
    b. Cut “B.”

86. a. I had a little hobby-horse, And it was dapple-gray.

95. b. Go to bed, Tom.

91. * c. There were two black birds sitting on a hill. [N. p. 65.]

6. 88. C. a. Little Robin Redbreast fat upon a tree.
    b. Say, when will your wedding be? [4 lines.]

56. 89. b. Blefs you, blefs you, Burny bee,
    Little Robin Redbreast fat upon a tree.

21. a. Taffy was a Welchman.

53. b. One misty, moisty morning.

c. Shake a leg, wag a leg, when will you gang?
### Preface.

#### Contents, etc.—Continued.

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<td>6.</td>
<td>90. C.</td>
<td>a. The man in the wilderness asked me.</td>
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<td>80.</td>
<td>b. See-faw, Jack-a-daw.</td>
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<td>71.</td>
<td>91. C.</td>
<td>Pibroch of Donnell Dhu.</td>
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<td>Continued.</td>
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<td>93.</td>
<td>a. do.</td>
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<td>42.</td>
<td>b. Old Mistref M'Shuttle.</td>
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<td>80.</td>
<td>c. Rock-a-by, baby, thy cradle is green.</td>
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<td>89.</td>
<td>*94. C. a. There was an old woman,</td>
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<td>She fold puddings and pies. [N. p. 62.]</td>
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<td>66.</td>
<td>b. Charley loves good cake and ale.</td>
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<td>92.</td>
<td>95. C.</td>
<td>Willy boy, Willy boy, where are you going?</td>
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<td>75.</td>
<td>*96. C. a. Hickory, diconry, dock. [N. p. 73.]</td>
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<td>11.</td>
<td>b. When I was a little boy, I washes my mammy's dishes.</td>
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<td>87.</td>
<td>*97. C.</td>
<td>See, faw, Margery Daw. [N. p. 27.]</td>
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<td>*98. a. When I was a little boy, I had but little wit. [N. p. 50.]</td>
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<td>85.</td>
<td>b. As I was going to St. Ives.</td>
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<td>67.</td>
<td>100. C. a. Peter, Peter, pumpkin eater.</td>
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<td>86.</td>
<td>* b. Crofs patch draw the latch. [N. p. 19.]</td>
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<td>69.</td>
<td>101. C.</td>
<td>Goofey, goofey, gander.</td>
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<td>58.</td>
<td>102. C. a.</td>
<td>Ride a cock-horse to Banbury cross,</td>
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<td>To buy little Johnny a galloping horse.</td>
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<td>b. &quot;One-erzol, zu-erzol, zig-erzol zan,</td>
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<td>Bob tail, vinegar, little tall Tan,</td>
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<td>Harum Scarum, Virgin Marum, blindfold.&quot;</td>
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<td>82.</td>
<td>103. C.</td>
<td>When I was a little boy my mother kept me in.</td>
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<td>16.</td>
<td>103.</td>
<td>We will go to the wood, says Richard to Robin.</td>
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<td>104.</td>
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<td></td>
<td>[The pagination wrong in this form.]</td>
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<td>48.</td>
<td>106.</td>
<td>London bridge is broken down.</td>
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<td>107.</td>
<td>do.</td>
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<td>108.</td>
<td>a. do.</td>
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<td>34.</td>
<td>b. Hey, ding-a-ding, what shall I sing?</td>
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<td>65.</td>
<td>b. I had a little doll, the prettiest ever seen.</td>
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<td>110.</td>
<td>a. Fee, fau, foe, fum. [See p. 70.]</td>
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<td>68.</td>
<td>* b. Jack and Jill went up the hill. [N. p. 37.]</td>
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Preface.

Contents, etc.—Continued.


20. c. Nose, nose, jolly red nose.

63. III. C. Up in a green orchard there is a green tree.
   *112. There was a little man, and he wooed a little maid.
   113. do.
   114. do. (Altered.) [N. p. 11.]

8. 115. C. a. Snail, snail, come out of your hole.
64. * b. “See, saw, sacudown, sacudown,
   Which is the way to Boston town?
   One foot up the other foot down,
   That is the way to Boston town.
   Boston town’s chang’d into a city,
   But I’ve no time to change my ditty.” [N. p. 29]

52. 116. a. Little lad, little lad, where wast thou born?
89. b. A cow and a calf.
61. * c. There was an old man in a velvet coat. [N. p. 35.]
40. 117. a. Dear sensibility, O la!
36. b. Daffy down dilly is now come to town.
67. 118. a. John O’Gudgeon was a wild man.
91. b. Little Jack Nory, told me a story.
118. c. One-ery, you-ery, ekery, haven,
   Hollow-bone, tollow-bone, ten or eleven,
   Spin, spun, must be done,
   Hollow-bone, tollow-bone, twenty-one.”

Jemima Goose.

In 1833 Munroe & Francis issued a new edition, for which they secured copyright. As will be seen by the table of contents just given, nearly all the rhymes of the first issue were retained in this, but the order was entirely altered. The additions are very few and trifling, excepting the following three:

“’Twas once upon a time, when Jenny Wren was young.”

“‘As I was going to Derby, upon a market day.’

“‘When good King Arthur ruled the land.’

______
The title is as follows, the covers bearing a cut of a woman with a goose's head, etc.:

MOTHER GOOSE'S
MELODIES.
The only Pure Edition.
CONTAINING
ALL THAT HAVE EVER COME TO LIGHT OF HER
MEMORABLE WRITINGS,
TOGETHER
WITH THOSE WHICH HAVE BEEN DISCOVERED AMONG THE MRS. OF
HERCULANEUM:
LIKEWISE
EVERY ONE RECENTLY FOUND IN THE SAME STONE BOX
WHICH HOLD THE GOLDEN PLATES OF THE BOOK OF MORMON.

THE WHOLE
COMPARED, REVISED, AND SANCTIONED,
BY ONE OF
THE ANNOTATORS OF THE GOOSE FAMILY.

WITH MANY NEW ENGRAVINGS.
Entered, according to Act of Congress, in the year 1833, by Munroe & Francis,
in the Clerk's office, of the District Court of Massachusetts.

New York and Boston:
C. S. FRANCIS AND COMPANY.

Ninety-six pages, beginning on p. 3. Page 1 is title, p. 2 is an address
to the readers. The pages are 3½ in. wide by 4½ in. high, and have a ruled border. The last page is here given in facsimile:

GOOSE'S QUARTO
WITH SEVENTY ENGRAVINGS.

ADVERTISEMENT.

My young friends, when you have read the Verses in this Book, I recommend that you purchase my new volume of

CHIMES, RHYMES & JINGLES,

WHICH CONTAINS THE REMAINDER OF

MOTHER GOOSE'S SONGS:

BESIDES SOME NEW STORIES, SUCH AS FOLLOW:—

'THE KID THAT WOULDN'T GO.'
'HITTY TITTERY, WHO WENT UP CHIMNEY.'
'THE DEATH OF LITTLE JENNY WREN, AND WHAT THE DOCTORS SAID ABOUT HER.'
'THE HOUSE THAT JACK BUILT.'
&c. &c. &c.

Illustrated with new and beautiful Pictures.

Although I have not seen this book, I presume that it was printed, and may yet be found.

In 1860 a new copyright was obtained by James Miller, 647 Broadway, New York, successor to C. I. Francis & Co., but the changes are not very great from the Boston edition.

I believe that this particular edition is no longer in print, and the rival
Preface.

issues of McLoughlin Bros., of New York, and others, seem to hold the market.

A friend in Boston, possesses a copy, given him in 1843, of a different collection. It is entitled, "Mother Goose's Quarto, or, Nursery Melodies, embellished with two hundred engravings. New York: Published by Edward Dunigan, 151 Fulton Street." No date, 94 pages, not numbered. Among curiosities I would class an edition copyrighted in 1848, by George S. Appleton, of Philadelphia, styled "Mother Goose in Hieroglyphics;" and one issued by George Routledge & Sons, New York, illustrated by Kate Greenway, "as originally engraved and printed by Edmund Evans." What this last phrase means I do not know.

English publishers, also, now send forth enormous editions, and this little book seems to promise to reach wherever babies are taught the English language.

* * *

As to the merits of Newbery's collection, little need be said. Most of the rhymes thus brought together are still in vogue; two or three are coarse or trivial, and are unworthy of continuance. In Ritson I find many added which are now favorites, and Halliwell has a few. It has been abundantly pointed out, especially by Halliwell, that some of these rhymes were in use in Shakespeare's time and even earlier.

"The Queen of Hearts, she made some tarts," four long stanzas, is quoted in Notes and Queries, 3d S., viii, 133, from the European Magazine, 1782, vol. i., p. 252. Again in Notes and Queries, 5th S., v., 366, Dr. Rimbault writes:

"In a song entitled 'The London Medley,' printed in The Aviary, 1744, the following are quoted:

'Colly, my cow.'
'Tom Farthing.'
'Old Obadiah sings Ave Maria.'
'Sing, lullaby, baby, on the tree top.'
'An old woman and her cat sat by the fire.'
'There was an old woman fold puddings and pies.'"

In "The Fashionable Lady, or, Harlequin's Opera," 1730, mention is made of "London bridge is broken down;" and in "The Grub Street Opera," 1731, the finale is directed to be sung to the tune of "Little Jack Horner."
In *Notes and Queries*, 4th S., vii, 386, it is stated that in *Grafton’s Chronicle*, dated 1570, is the following:

“Thirty days hath November,
April, June and September,
February hath twenty-eight alone
And all the rest have thirty-one.”

In *Winder’s Almanac*, for 1636, printed at Cambridge, is this version:

“April, June and September
Thirty days have, as November;
Each month else doth never vary
From thirty-one, save February,
Which twenty-eight doth still confine
Save on leap-year, then twenty-nine.”

This rhyme, although not to be found in Mother Goose, is so universally taught to children, that I hope its introduction here is excusable.

As to what should constitute a standard edition of Mother Goose, I venture to make a closing suggestion.

Corruptions of the text have crept into many of the late editions, and modern imitations have been foisted in too often. It is to be hoped that hereafter these objectionable features will disappear, and that future generations of babies will be carefully soothed only by such verses as have been duly approved by their predecessors, and handed down, not simply by oral transmission, but by the safeguard of an immaculate text.

As a contribution to this end, I would suggest that the standard text should consist of Newbery’s book (omitting the rhymes on pp. 11–14, 15, 16, 62 and 68), and such additions from Ritson and Halliwell as bear internal evidence of antiquity, and are true “Nursery Rhymes.” Many of those which are wanting in Newbery’s first collection, have since been added, and have become so endeared to later generations, that their omission would be unjustifiable. But for the nursery use, a wise discrimination should be shown, and many rhymes rejected which are old, indeed, but unsuitable.

That such a text may be prepared, and that this attempt to trace the literary history of a most remarkable volume, may be of service therefor, is the sincere wish of the present editor.

W. H. W.

Boston, Sept. 6th, 1890.
PREFACE.

By a very Great Writer of very Little Books.

MUCH might be laid in favour of this collection, but as we have no room for critical disquisitions we shall only observe to our readers, that the custom of singing these songs and lullabies to children is of great antiquity: It is even as old as the time of the ancient Druids. Characterus, King of the Britons, was rocked in his Cradle in the Isle of Mona, now called Anglesea, and sung to sleep by some of these soporiferous sonnets. As the best things however, may be made an ill use of, so this kind of compositions has been employed in a frivolous manner of which we have a remarkable instance so far back as the reign of King Henry the fifth. When that great monarch

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vii turned his arms against France, he composed the preceding march to lead his troops to battle, well knowing that musick had often the power of inspiring courage, especially in the minds of good men. Of this his enemies took advantage, and, as our happy nation, even at that time, was never without a faction, some of the malcontents adopted the following words to the king's own march, in order to ridicule his majesty, and to shew the folly and impossibility of his undertaking.

There was an old woman toss'd in a blanket,
Seventeen times as high as the moon;
But where she was going no mortal could tell,
For under her arm she carried a broom.

Old woman, old woman, old woman, said I,
Whither, whither, whither is thy flight?
To sweep the colwheeze from the sky,
And I'll be with you by and by.

Here

viii PREFACE.

Here the king is represented as an old woman, engaged in a pursuit the most absurd and extravagant imaginable; but when he had routed the whole French army at the battle of Agincourt, taking their king and the flower of their nobility prisoners, and with ten thousand men only made himself master of their kingdom; the very men who had ridiculed him before, began to think nothing was too arduous for him to surmount, they therefore cancelled the former sonnet, which they were now ashamed of, and substituted this in its stead, which you will please to observe goes to the same tune,

So valis is the prince (of) Har the Great,
He'll pluck as Har from the pale fac'd moon;
Or a lion familiarly take by the tooth,
And lead him about as you lead a baboon.

All
PREFACE.

All Princes and potentates under the sun,
Through fear into corners and holes away run
While no dangers nor dread his swift progress retards,
For he deals about kingdoms as we do our cards.

When this was shewn to his majesty he smilingly said that folly always dealt in extravagancies, and that knaves sometimes put on the garb of fools to promote in that disguise their own wicked designs. “The flattery in the last (says he) is more insulting than the impudence of the first, and to weak minds might do more mischief; but we have the old proverb in our favour—If we do not flatter ourselves, the flattery of others will never hurt us.”

We cannot conclude without observing, the great probability there is that the custom of making Non-sense Verses in our schools was bor-

PREFACE.

rowed from this practice among the old Britifs nurses; they have, indeed, been always the first preceptors of the youth of this kingdom, and from them the rudiments of taste and learning are naturally derived. Let none therefore speak irreverently of this ancient maternity, as they may be considered as the great grandmothers of science and knowledge.

Mother GOOSE's Melody.

II.
Then replied the little Maid,
Little Sir, you've little said
To induce a little Maid for to wed,
Wed, wed, wed;
You must say a little more,
And produce a little more,
E'er I make a little Print in your Bed, Bed, Bed.

III.
Then the little Man reply'd,
If you'll be my little Bride,
I'll raise my Love Notes a little higher, higher, higher;
Tho' my offers are not meet,
Yet my little Heart is great,
With the little God of Love all on Fire, Fire, Fire.

IV.
Then the little Maid reply'd,
Should I be your little Bride,
Mother GOOSE's Melody. 15

Pray what must we have for to eat, eat, eat?
Will the Flame that you're so rich in
Light a Fire in the Kitchen,
Or the little God of Love turn the
Spit, Spit, Spit?

V.
Then the little man he sigh'd,
And, some say, a little cry'd,
For his little Heart was big with
Sorrow, Sorrow, Sorrow;
As I am your little Slave,
If the little that I have
Be too little, little, we will borrow,
borrow, borrow.

He who borrows is another Man's
Slave, and pawns his Honour, his Liberty,
and sometimes his Nose for the pay-
ment. Learn to live on a little, and be
independent.

VI. Thon

Mother GOOSE's Melody. 16

Johnny Winchle he,
Betty Winchle she,
And Piggy Wiggie.

A Dirge is a Song made for the Dead;
but whether this was made for Betty Winchle
or her Pig, is uncertain; no Notice being
taken of it by Camden, or any of the famous
Antiquarians.

Wall's System of Sentec.
Mother GOOSE's Melody. 17

A melancholy SONG.

TRIP upon Trenchers,
And dance upon Dishes,
My mother sent me for some Bawn,
some Bawn:
She bid me tread lightly,
And come again quickly,
For fear the young Men should do
me some Harm.
Yet didn't you see,
Yet didn't you see,
What naughty tricks they put up
So

They

18 Mother GOOSE's Melody.

They broke my Pitcher,
And spilt the Water,
And buffed my Mother,
And chid her Daughter,
And kifs'd my Sister instead of me.

What a succession of misfortunes befell this poor Girl! But the last Circumstance was the most affecting, and might have proved fatal.

Winlow's View of Bath.

†††††

Mother GOOSE's Melody. 19

CROSS Patch draw the Latch,
Set by the Fire and spin;
Take a cup and drink it up,
Then call your Neighbours in.

A common Cafe this, to call in our Neighbours to rejoice when all the good Liquor is gone.

Amphion's

Amphion's SONG of EURYDICE.

I won't be my Father's Jack,
I won't be my Father's Gill,
I will be the Fiddler's Wife,
And have Musick when I will.
Tother little tune,
Tother little Tune,
Prithee, Love, play me
Tother little Tune.

Maxim: Those arts are the most valuable which are of the greatest use.

THREE
Mother GOOSE's Melody. 32

THREE Men of Gotham
They went to Sea in a Bowl,
And if the Bowl had been stronger
My Song had been longer.

It is long enough. Never lament the Loss of what is not worth having.

Moral. Those who are given to tell all they know generally tell more than they know.

THERE

Mother GOOSE's Melody. 33

THERE was an old Woman
Liv'd under a Hill,
She put a mouse in a Bag,
And sent it to Mill:
The Miller did swear
By the point of his Knife,
He never took Toll
Of a Mouse in his Life.

The only Instance of a Miller refusing Toll,
-and for which the Cat has just Cause of Complaint against him,-
-asks upon Litter.-

THERE

Mother GOOSE's Melody. 34

THERE was an old Woman
Liv'd under a Hill,
And if she isn't gone
She lives there still.

This is a self evident Proposition, which is the very Evidence of Truth. She lived under the Hill, and if she is not gone for lives there still.

Nobody will presume to contradict this.

Crito.

PLATO's
PLATO’s SONG.

DING dong Bell,
The Cat is in the Well,
Who put her in?
Little Johnny Green.
What a naughty Boy was that,
To drown Poor Pussy Cat,
Who never did any Harm,
And kill’d the Mice in his Father’s Barn.

Maxim. He that injures one threatens an Hundred.

LITTLE.

LITTLE Tom Tucker
Sings for his Supper;
What shall he eat?
White Bread and Butter;
How will he cut it,
Without &c a Knife?
How will he be married,
Without &c. a Wife?

To be married without a Wife is a terrible Thing; and to be married with a bad Wife is something worse; however, a good Wife that sings well is the best Musical Instrument in the World.

GREAT A, little a,
Bouncing B;
The Cat’s in the Cupboard,
And she can’t see.

Yes she can see that you are naughty, and
don’t mind your Book.
Saw, saw,ascaradown,
Which is the Way to Boston Town?
One Foot up the other Foot down,
That is the Way to Boston Town.
Or to any other Town upon the Face of the Earth.

SHOE

SHOE the Colt,
Shoe the Colt,
Shoe the wild Mare;
Here a nail,
There a Nail,
Yet she goes bare.

Ay, ay, drive the Nail when it will go:
That's the Way of the World, and is the Method purged by all our Financiers, Politicians, and Necromancers.

Vattel.

IS

IS John Smith within?
Yes, that he is.
Can he set a Shoe?
Aye, marry two.
Here a Nail, and there a Nail,
Tick, tack, too.

Maxim. Knowledge is a Treasure, but Practice is the Key to it.

HIGH

HIGH diddle, diddle,
The Cat and the Fiddle,
The Cow jump'd over the Moon;
The little Dog laugh'd
To see such Craft,
And the Dish ran away with the Spoon.

It must be a little Dog that laugh'd; for a great Dog would be ashamed to laugh at such Nonsense.

RIDE
RIDE a Cock Horse
To Banbury Cross,
To see what Tommy can buy;
A Penny white Loafe,
A penny white Cake,
And a Two penny Apple Pye.

There's a good Boy, eat up your Pye and
hold your Tongue; for Silence is the sign of
Wisdom.

COCK a doodle doo,
My Dame has loit her Shoe;
My Master's loit his Fiddle Stick,
And knows not what to do.

The Cock crows us up early in the Morn-
ing, that will may work for our Bread, and not
live upon Chastity or upon Trust; for he who
loves upon Chastity shall be often affronted, and
he that loves upon Trust shall pay double.

THERE was an old Man
In a Velvet Coat,
He kis'd a Maid
And gave her a Groat;
The Groat it was crackt,
And would not go,
Ah, old Man, d'you serve me so?

Maxim.

If the Coat be ever so fine that a Fool
wears it, it is still but a Fool's Coat.

ROUND about, round about,
Magotry Pye;
My Father loves good Ale,
And so do I.

Maxim.

Evil Company makes the Good bad and
the Bad worse.

JACK
**JACK and Gill**
Went up the Hill,
To fetch a Pail of Water;
Jack fell down
And broke his Crown,
And Gill came tumbling after.

Maxim,
The more you think of dying, the better you will live.

**ARISTOTLE’S STORY.**
THERE were two Birds fat on a Stone,
Fa, la, la, la, la, de;
One flew away, and then there was
Fa, la, la, la, la, de;
The other flew after,
And then there was none,
Fa, la, la, la, la, la, de;
And so the poor Stone
Was left all alone,
Fa, la, la, la, la, de.
This may serve as a Chapter of Consequence in the next new Book of Logick.

---

**HUSH a by Baby**
On the Tree Top,
When the Wind blows
The Cradle will rock
When the Bough breaks
The Cradle will fall,
Down tumbles baby,
Cradle and all.

Maxim.
Content turns all it touches into Gold.

**LITTLE JACK Horner**
Sat in a Corner,
Eating of Christmas Pye;
He put in his Thumb,
And pull’d out a Plumb,
And what a good Boy was I.

Jack was a Boy of excellent Taste, as should appear by his pulling out a Plumb; it is therefore supposed that his Father apprenticed him to a Turkey Pye maker, that he might improve his Taste from Year to Year; no one lodging in so much Need of good Taste as a Pastry Cook.

Benevolence on the Sublime and Beautiful.

FEASE


Mother GOOSE's Melody.

PEASE Porridge hot,  
Pease Porridge cold,  
Pease Porridge in the Pot  
Nine Days old,  
Spell me that in four Letters?  
I will, THAT.

Maxim.

The poor are seldomer sick for Want of  
Food, than the Rich are by the Excess of it.

WHO

WHO comes here?  
A Grenadier,  
What do you want?  
A Pot of Beer,  
Where is your Money?  
I've forgot.  
Get you gone  
You drunken Sot.

Maxim.

Intemperance is attended with Diseases,  
and Idleness with Poverty.

JACK

JACK Sprat  
Could eat no Fat,  
His Wife could eat no Lean;  
And so, betwixt them both,  
They lick'd the Platter clean.

Maxim.

Better go to Bed supperless, than rise in  
Debt.

WHAT

WHAT Care I how black I be,  
Twenty Pounds will marry me;  
If Twenty won't, Forty shall,  
I am my Mother's bouncing girl.

Maxim.

If we do not flatter ourselves, the Flattery  
of others would have no effect.

TELL
Mother GOOSE's Melody.

TELL Tale Tit,
Your Tongue shall be slit,
And all the Dogs in our Town
Shall have a Bit.

Maxim.
Point not at the Faults of others with a foul Finger.

ONE.

A DOLEFUL DITTY.
I.
THREE Children sliding on the
Upon a Summer's Day, [Ice
As it fell out they all fell in,
The rest they ran away.

II.
Oh! had these Children been at
School,
Or sliding on dry Ground,
Ten Thousand Pounds to one Pen-
y,
They had not then been drown’d.

III.

ONE, two, three,
Four and Five,
I caught a Hare alive;
Six, seven, eight,
Nine and ten,
I let him go again.

Maxim.
We may be as good as we please, if we
please to be good.

Ye Parents who have children dear,
And eke ye that have none,
If you would keep them safe abroad
Pray keep them all at home.

There is something so melancholy in this
Song, that it has occasioned many People to
make Witet. It is almost as diuretic as the
Tune which John the Coachman whistles to
his Horses.

Trumpington's Travels.

PATTY
PATTY Cake, Patty Cake,
Baker's Man;
That I will Master,
As fast as I can;
Prick it and prick it,
And mark it with a T,
And there will be enough
For Jacky and me.

Maxim,
The surest Way to gain our Ends is to moderate our Desires.

WHEN

Mother GOOSE's Melody.

I.
WHEN I was a little Boy
I liv'd by myself,
And all the Bread
And Cheese I got
I laid upon the Shelf;
The Rats and the Mice
They made such a Strife,
That I was forc'd to go to Town
And buy me a Wife.

II.
The Streets were so broad,
The Lanes were so narrow,
I was

WHEN I was a little Boy
I had but little Wit,
'Tis a long Time ago,
And I have no more yet;
Nor ever, ever shall,
Until that I die,
For the longer I live,
The more Fool am I.

Maxim,
He that will be his own Master, has often a Fool for his Scholar.

WHEN

Mother GOOSE's Melody.

I was forc'd to bring my Wife home
In a Wheelbarrow;
The Wheelbarrow broke;
And my Wife had a Fall.
Farewel
Wheelbarrow, Wife and all.

Maxim,
Provide against the worst, and hope for the best.
O MY Kitten a Kitten,
And oh! my Kitten, my Dea-
Such a sweet Pap as this [ry,
There is not far nor neary;
There we go up, up, up,
Here we go down, down, down,
Here we go backwards and forwards,
And here we go round, round, round.

Maxim
Idleness hath no Advocate, but many Friends.

THIS

Mother GOOSE's Melody. 55

ALEXANDER's SONG.

THERE was a Man of Thessaly,
And he was wond'rous wise,
He jump'd into a Quick set Hedge,
And scratch'd out both his Eyes:
And when he saw his Eyes were out,
With all his Might and Main,
He jump'd into another Hedge,
And scratch'd them in again.

HOW

55 Mother GOOSE's Melody.

56 Mother GOOSE's Melody.

How happy it was for the Man to scratch his Eyes in again, when they were scratch'd out! But he was a Blockhead, or he would have kept himself out of the Hedge, and not been scratch'd at all.

Wise man's new Way to Wisdom.

A LONG
A LONG tail'd Pig, or a short tail'd Pig,
Or a Pig without any Tail;
A Sow Pig, or a Boar Pig,
Or a Pig with a curling Tail.
Take hold of the Tail and eat off his Head;
And then you'll be sure the Pig hog is dead.

CAESAR's

BOW, wow, wow,
Whole Dog art thou?
Little Tom Tinker's Dog,
Bow, wow, wow.

Tom Tinker's Dog is a very good Dog, and an honest Dog than his Master.

BAH,

BAH, bah, black Sheep,
Have you any Wool?
Yes, marry have I,
Three Bags full;
One for my master,
One for my Dame,
But none for the little Boy
Who cries in the Lane.

Maxim.
Bad Habits are easier conquered Today than Tomorrow.

ROBIN

ROBIN and Richard
Were two pretty Men,
They lay in Bed
Till the Clock struck Ten;
Then up starts Robin
And looks at the sky,
Oh! Brother Richard,
The Sun's very high;
You go before
With the Bottle and Bag,
And I will come after
On little Jack Nag.

What
Mother GOOSE's Melody. 61

What lazy Rogues were these to lie in Bed so long, I dare say they have no Clothes to their backs; for Laziness clothes a Man with Rags.

THERE was an old Woman,
And she sold Puddings and Pies;
She went to the Mill and the Dust flew into her Eyes:
Hot Pies and cold Pies to sell,
Wherever she goes you may follow her by the Smell.

Maxim.

Either say nothing of the Absent, or speak like a Friend.

THE

Mother GOOSE's Melody. 63

THE Sow came in with a Saddle,
The little Pig rock'd the Cradle,
The Dish jump'd a top of the Table,
To see the Pot wash the Ladle;
The Spit that stood behind a Bench
Call'd the Dishclout dirty Wench;
Ods plut, says the Gridiron,
Can't ye agree,
I'm the Head Constable,
Bring 'em to me,

Note. If he acts as Constable in this Case, the Cook must surely be the Justice of Peace.

WE'RE

Mother GOOSE's Melody. 64

WE'RE three Brethren out of Spain
Come to court your Daughter Jane;
My Daughter Jane she is too young,
She has no Skill in a flattering Tongue,
Be she young, or be she old,
It's for her Gold she must be sold;
So fare you well, my Lady gay,
We must return another Day.

Maxim. Riches serve a wise Man, and govern a fool.

THERE
**Mother GOOSE's Melody. 65**

**HERE** were two Blackbirds
Sat upon a Hill,
The one was nam'd Jack,
The other nam'd Gill,
Fly away Jack,
Fly away Gill,
Come again Jack,
Come again Gill.

**Maxim.**
A Bird in the Hand is worth two in the Bush.

VOYS

**Boys and Girls come out to play,**
The Moon does shine as bright as day;
Come with a Hoop, and come with a Call,
Come with a good Will or not at all.
Loose your Supper, and loose your Sleep,
Come to your Play fellows in the Street,
Up.

---

**Mother GOOSE's Melody. 67**

Up the Ladder and down the Wall,
A Halfpenny Loaf will serve us all.
But when the Loaf is gone, what will you do?
Those who eat must work - tis true.

**Maxim.**
All Work and no Play makes Jack a dull Boy.

---

**Mother GOOSE's Melody. 68**

**A Logical SONG; or the Conjuror's Reason for not getting Money.**

I WOUD, if I cou'd,
If I cou'dn't how cou'd I?
I cou'dn't, without I cou'd, cou'd I?
Cou'd you, without you cou'd, cou'd ye?

Cou'd ye, cou'd ye?
Cou'd you, without you cou'd, cou'd ye?
Mother GOOSE’s Melody. 69
Note.
This is a new Way of handling an old Argument, said to be invented by a famous Senator; but it has something in it of Gothick Con traction.
Sanderson.

A LEARNED SONG.

HERE’s A, B, and C,
D, E, F, and G,
H, I, K, L, M, N, O, P, Q,
R, S, T, and U,
W, X, Y, and Z,
And here’s the child’s Dad,
Who is sagacious and discerning,
And knows this is the Fount of Learning.

Note

Mother GOOSE’s Melody. 71
Note.
This is the most learned Ditty in the World; for indeed there is no Song can be made without the Aid of this, it being the Gamut and Ground Work of them all.
Mope’s Geography of the Mind.

A SEASONABLE SONG.

PIPING hot, smoaking hot,
What I’ve got,
You know not,
Hot hot Pease, hot, hot, hot;
Hot are my Pease, hot.

There is more Musick in this Song, on a cold frothy Night, than ever the Syrens were possessed of, who captivated Ulysses; and the Effects stick closer to the Ribs.

Huggleford on Hunger
DICK
Dickery, Dickery Dock,
The Mouse ran up the Clock;
The Clock struck one,
The Mouse ran down,
Dickery, Dickery Dock.

Maxim.
Time stays for no Man.

WHERE the Bee sucks, there suck I,
In a Cowslip's Bell I lie:
There I cough; when Owls do cry,
On the Bat's Back I do fly,
After Summer, merrily.
Merrily, merrily shall I live now,
Under the Blossoms that hang on the Bough.
Mother GOOSE’s Melody.

YOU spotted Snakes, with double Tongue
Thorny Hedgehogs, be not seen;
Newts and Blind Worms, do no Wrong;
Come not near our Fairy Queen.
Philomel, with Melody,
Sing in your sweet Lullaby;
Lulla, lulla, lulla, lullaby;
lulla, lulla, lullaby.
Never, Harm, nor Spell, nor Charm,
Come our lovely Lady nigh;
So good Night, with lullaby.

TAKE

SPRING

Mother GOOSE’s Melody.

WHEN Daisies pied, and Vi-lets blue.
And Lady smocks all Silver
And Cuckow buds of yellow Hue,
Do paint the Meadows with Delight:
The Cuckow then on every Tree,
Mocks married Men, for thus sings he;
Cuckow!
[Fear,
Cuckow! cuckow! O Word of
Unpleasing to a married Ear!
When Shepherds pipe on oaten Straws,
And merry Larks are Ploughmen’s Clocks:
When Turtles tread, and Rooks and Dawes,
And

80 Mother GOOSE’s Melody.

And Maidens bleach their Summer smocks:
The Cuckow then on every Tree,
Mocks married Men, for thus sings he;
Cuckow!
Cuckow! cuckow! O Word of
Unpleasing to a married Ear!

WINTER.
**Mother GOOSE's Melody. 81**

**W I N T E R.**

When icicles hang on the wall,
And *Dick* the Shepherd blows his nail;
And *Tom* bears logs into the hall,
And Milk comes frozen home in pail:
When Blood is nipt, and ways be foul,
Then nightly sings the staring owl,
Tu-whit! tu-whoo!
A merry Note,
While greasy Joan doth keel the pot.
When all around the wind doth blow,
And coughing drows the Parson's sow;
F

---

**Mother GOOSE's Melody. 82**

Tell me where is Fancy bred,
Or in the heart, or in the head?
How begot, how nourished?
Reply, reply.
It is engender'd in the eyes,
With gazing fed, and Fancy dies
In the cradle where it lies;
Let us all ring Fancy's knell,
Ding, dong, Bell;
Ding, dong, Bell.

---

**Mother GOOSE's Melody.**

And Birds sit brooding in the snow
And *Marian's* nose looks red and raw:
When roasted Crabs hiss in the bowl,
Then nightly sings the staring ow
Tu-whit! Tu-whoo!
A merry Note,
While greasy Joan doth keel the pot.

---

**Mother GOOSE's Melody. 84**

Under the greenwood tree,
Who loves to lie with me,
And tune his merry no. e,
Unto the sweet bird's throat:
Come hither, come hither, con hither,
Here shall he see
No enemy,
But Winter and rough weather.

---

**Mother GOOSE's Melody.**

**Tell**
**Mother GOOSE's Melody.**

| WHO doth Ambition shun, | BLOW, blow, thou Winter
| And loves to lie i' th' Sun | Wind, |
| Seeking the Food he eats, | Thou art not so unkind |
| And pleas'd with what he gets; | As Man's Ingratitude; |
| Come hither, come hither, come hither; | Thy Tooth is not so keen, |
| Here shall he see | Because thou art not seen, |
| No Enemy, | Altho' thy Breath be rude. |
| But Winter and rough Weather. | Heigh ho! sing, heigh ho! unto the |
| If it do come to pass, | green Holly; |
| That any Man turn As; | Moft Friendship is feigning; moft |
| Leaving his Wealth and Ease, | loving mere folly; |
| A stubborn Will to please, | Then heigh ho, the Holly! |
| Duc ad me, duc ad me, duc ad me; | This Life is moft jolly. |
| Here shall he see | Freeze, freeze, thou bitter sky, |
| Grofs Fools, | That doft not bite fo nigh, |
| And many fuch there be. | As Benefits forgot: |

**O MISTRESS mine, where are you running?**

| WHAT shall he have that kill'd | It was a Creak ere thou wast born. |
| the Deer? | Thy Father's Father wore it, |
| His leather skin and horns to wear; | And thy Father bore it. |
| Then sing him home;—take thou | The Horn, the Horn, the lusty |
| no Scorn | Horn, |
| To wear the Horn, the Horn, the | Is not a Thing to laugh to scorn. |
| Horn: | |
| It was a Creak ere thou wast born. | |
| Thy Father's Father wore it, | |
| And thy Father bore it. | |
| The Horn, the Horn, the lusty | |
| Horn, | |
| Is not a Thing to laugh to scorn. | |
Mother GOOSE's melody. 89

W 
HEN Daffodils begin to
'pear,
With, heigh! the Doxy over the
Dale;
Why then comes in the sweet o' th' 
Year,
Fore the red Blood rains in the
winter Pail,
The white Sheet bleaching on the
Hedge,
With heigh! the sweet Birds, O 
how they sing!
Doth set my propping Tooth an
edge:
For a Quart of Ale is a dish for a
King.
The Lark, that tira lyra chants,
With, hey! with hey! the Thrush
and the Jay:
Are

90 Mother GOOSE's Melody.

Are summer Songs for me and my
Aunts,
While we lay tumbling in the
Hay.

Mother GOOSE's Melody: 91

J 
OG on, jog on, the foot path 
Way,
And merrily mend the Style a,
A merry Heart goes all the Day,
Your fad tires in a Mile a.

92 Mother GOOSE's Melody.

ORPHEUS with his Lute made
Trees,
And the Mountain Tops that 
freeze,
Bow themselves when he did 
sing;
To his Musick, Plants and Flowers
Ever rote, as Sun and Showers
There had made a lafting Spring.
Ev'ry Thing that heard him play,
Ev'n the Bellows of the Sea,
Hung their Heads, and then lay 
by.
In sweet Musick is such Art,
Killing Care, and Grief of Heart,
Fall asleep or hearing die.

ORPHEUS

HARK.
Hark, hark! the Lark at Heaven's Gate sings,
And Phoebus' wings arise,
His Steeds to water at those Springs
On chaste'd Flowers that lies,
And winking May buds begin
To ope their golden Eyes,
With everything that's pretty,
My Lady sweet, arise:
[been; arife, arife.

Books for the Instruction and Amusement of Children, which will make them wise and happy, printed and sold by I. Thomas, in Worcester, Massachusetts, near the Court House.

The Brother's Gift; or the naughty Girl reformed. Published for the Advantage of the rising Generation.

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Mother Goose's Melody; or Sonnets for the Cradle. In two Parts. Part 1st, contains the most celebrated Songs and Lullabies of the old Britists, calculated to amuse Children and to excite them to Sleep. Part 2nd, those of that sweet Songster and Nurse of Wit and Humour, Maller William Shakespeare. Embellished with Cuts, and illustrated with Notes and Maxims, Historical, Philosophical, and Critical.

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Tom Thumb's Exhibition; being an account of many valuable and surprising Curiosities which he has collected in his Travels, for the Instruction and Amusement of the American Youth.

The Fairing: Or, a golden Toy for Children of all Sizes and Denominations.

In which they may see all the Fun of the Fair, And at Home be as happy as if they were there.

The Sugar Plumb: or Sweet Amusement for Leisure Hours: Being an Entertaining and instructive Collection of Stories. Embellished with curious Cuts.
We should have thought that MM. Laffèvre, Deulin, and Lang had said all that there was to be said about Perrault, but the last word comes from America, and is spoken by Mr. Whitmore, who has edited the latest edition of 'Mother Goose's Melody' (why not "Melodies"?) as issued by John Newbery, of London, circa 1760, and pirated by Isaiah Thomas, circa 1785 (the vogue of the dates points to the total destruction of these editions). To 'Mother Goose's Melody' are added—we know not why, except that they were published with the sub-title of 'Contes de Ma Mère L'Oye'.—Perrault's eight admirable stories, which are supposed to have had the benefit of youth for their writer, and age for their reviser. Perrault's young son took them down from the narration of his nurse, and thus preserved for us some fragments of genuine traditional utterance which keep their age for ever green; and Perrault himself pruned and shaped them a little, or possibly was after all the sole agent of their preservation. If so, the little book to which he put his son's name, because being an Academician he was ashamed to put his own, secured for him an immortality which he would have never otherwise obtained. It is odd that a man who did so many things well should now be only remembered by these fairy tales and by the fact that he made such a good speech of thanks on his admission to the Academy that it was considered to have added a grace to the proceedings, and ever since that time speeches have been required.

Mr. Whitmore seems to think that in this edition he is giving us something new. "I trust," he says, "that my readers will agree with me that this version retains much of the simplicity, directness, and force of the original French." It certainly does. It is a very good and accurate translation, but it is one with which most of us are familiar, being neither more nor less than a reprint of the translation made in 1729 by Robert Samber, gent., for J. Pote, which went through many editions, and was done with so much conscientiousness that when the ogress in 'La Belle au Bois dormant' expresses her intention of getting little Aurora with Sauce Robert, Mr. Samber actually gives a recipe for that condiment.

This new version by Mr. Whitmore is reprinted from one published by John Newbery in 1796. We do not, therefore, understand the 1795 on the reprint of the title.
than four or five copies of the first edition of 'Contes de Mère L'Oiye' known, would bring close on a hundred pounds when by rare chance it appears in the auction room?

In the absence of Newbery's edition of 'Mother Goose's Melody' circa 1760, it is impossible to compare this version with that which it professes to follow closely, but it is impossible that Newbery could have printed:

Jog on, jog on, the footpath Way,  
And merrily the Style a,  
A merry Heart goes all the Day,  
Year had tires in a Mile a.

"Hent" may be obsolete, but it is Shakespearian, and merry hearts usually prefer jumping over styles to mending them. There are, however, worse deviations from Shakespearian than this. He wrote:

Why, then, comes in the sweet of the year,  
For the red blood reigns in the winter's pale.  
Mr. Whitemore prints, or reprints, the last line thus:

Fore the red Blood rains in the winter Fall;  
while the line,  
Doth set my pugging tooth on edge,  
becomes  
Doth set my prouncing Tooth an edge.

1893, page 11 (by W.H.W.)

The

WHO WAS MOTHER GOOSE?

Was She Mrs. Isaac Goose,  
Who Lived in Boston?  
Or Was She the Idealized Nurse at the Cradle of the Human Race?

Rhymes and Jingles Traced Back Far Into the Mists of Antiquity.

No is it possible to give Mother Goose a local baptism and a name? asks the New York World. Boston, with historical research, has put this question at rest for more than a century. Was there any one (except possibly Rebecca Nurse) who composed and published such an old packet of familiar nursery rhymes as have come down to our children in recent years?

The title is more pleasing than the book. According to Dr. Elizabeth Fanning was born in Charlestown in 1598. In 1600 she became a member of the Old South Church in Boston, where she married Mr. Isaac Goose in 1602. She died about 1650. The book is more pleasing than the rhymes.
The frontispiece represents an old woman spinning and writing. "Wooden Tunes" is a man, a girl, a little boy and an apparatus set. On a platter is placed the following: "Tales from Mother Goose." Since then was the first article of our venerable Mother Goose in the Boston press, and since then has that been translated into English by Robert Ansteere, when John Newbury, a printer, of St Paul's Churchyard, London, published it in 1660, it was edited by Goldsmith. Newbury's copies stirred across the Atlantic and first took place in the land of the people of Massachusetts when Isaiah Thomas of Worcester reprinted it in 1787.

Possibly Thomas Fleet may have got hold of one of Newbury's copies, Edward N. Greenough has asserted that he in 1859 had a complete copy of Fleet's publication of the book on the work of the Worcester Antiquarian Society. It has never been found.

Admitting that he did see it, there was no possibility of its coming back to him, and at that time the putative author, for whom "Mother Goose" had been sleeping her last sleep for three years.

The above exposition gives all the well-authenticated parts and the modern modernity of "Mother Goose." But the good and evil nature never lived as an actual person. Traces of her amiable presence can be detected throughout all ages and ages, to the present day.

Take, for instance, "Hey, Diddle, Diddle," etc. Fawcett relates that on the steps of the Basilica, built 1521 B.C., and situated in the Forum at Rome, adorning the walls, are engraved the orders of M. Portius Cato, its founder, the following:

- Aulus
- Asserius
- Vaga blandula,
- Que amabo in locum,
- Semper, deorum.
- In nomine cæsarius.

It cannot be denied that there is a supposed evidence, that the 

- Matrimonio
- Acquas alveus
- Homine deorum.
- In nomine cæsarius.

The motive enunciating the meaning of these lines, which were first written in one of the Athenian courts of justice, was a desire to exalt the gods, as to their friends, and when the clock struck, his attendants the precepts of the modern Sophists, instead of the ancient philosophers.

The above was preserved by the Chryseids, and the meaning of the stanzas, not understood by the court of the goddess, is that the court and spectators like to see the, shilly

- Paulina Strabo is here given, for it is nearly identical with the Greek.

- Uccora Paulina
- Dicew, dicerae duplum
- Saurus ma horologium
- Festnoen, dein eino

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