

Appendix 1

At this point in the text this large section of the lecture is crossed through in ink and has ‘CUT’ written across it:

The share that “Lilliburlers”¹ had in promoting the revolution in this country has been noted by grave historians. – In the war of the “Froude” in France – the ballad was a weapon as frequently and almost as effectually used as the musket and those written for and against Cardinal Mazarin² filled several volumes. The French give to these compositions the appropriate title of Vaudeville³ – implying their fitness to “walk the streets” – and we are aware how extensive a notoriety, favorite ballads obtain throughout the streets of London. – Naval exploits also, amongst us, have been especially celebrated in these ditties – which have doubtless greatly contributed to the popularity of the maritime character. – The sea-fight at La Hogue was the subject of a ballad well known a century or so back – and is still preserved in collections.⁴ – “Hosier’s Ghost” written by Glover⁵ had the double purpose of panegyricizing the success of Admiral Vernon – and exciting discontent with the pacific ministry which was unwilling to enter into a war with Spain. – Again the popular ballad of “Hearts of Oak” [sic]⁶ – which was written to celebrate the triumphs of the glorious year “fifty-nine” created a degree of enthusiasm almost unexampled. – It may be thought a degradation to class the famous national song of “Rule Britannia” – with these compositions since it’s author Thomson or Mallet,⁷ evidently intended to give it a lyrical elevation of style and sentiment. Its present use however assimilates it with the ordinary strains of ballad poetry. and it cannot be doubted that it has tended greatly to promote the well-earned and well-kept right of the English to the dominion of the sea.

¹ Presumably those who sang “Lillibullero”, which comes from the refrain of a marching song that ridiculed the Irish, popular in the late seventeenth century.

² Jules Mazarin (born Giulio Mazzarino) was an Italian politician who eventually found more success in France, where he was naturalized as a citizen in 1636. Having gained favour at the French Court, especially with Queen Anne (of Austria), he eventually succeeded Richelieu as prime minister in 1642. Following the death of Louis XIII in 1643, as first minister Mazarin gained effective rule of France, due to the infancy of the Regent Louis XIV. He became a cardinal in 1641.

³ Vaudeville names a popular, often satirical, song sung on stage; the term extends to light, amusing stage performances interspersed with song, not unlike the lecture itself (the *Oxford English Dictionary*’s first citation of this use comes from 1827). ‘Vaudeville’ comes from the French: originally *Vau de Vire* (song of the Vire valley in Calvados), but with the second derivative from *vauder* (to go) and *ville* (town), hence the lecture’s ‘walk the streets’.

⁴ Several French ships were beached at Saint-Vaast-la-Hogue during one of the battles between the French and the English known as *The War of the Grand Alliance*, in which Louis XIV sought to restore James II to the throne of England. The ballad ‘Sea Fight off Cape La Hogue in 1692’ featured in the third volume of Thomas Evans’ *Old Ballads, Historical and Narrative; with some of modern date: now first collected with notes by T. Evans; New Edition Revised and Enlarged by his son, Robert Evans* 4 vols (London, 1810).

⁵ ‘Admiral Hosier’s Ghost’ by Richard Glover, appeared in Thomas Percy’s *Reliques of Ancient Poetry* 3 vols (Dublin, 1766). It tells of Admiral Vernon, who took Porto Bello (in what is now Panama) in 1739, securing a base for the English in the mainly Spanish-controlled shipping area below Florida. The ballad relates how, following Vernon’s victory, he was visited by the ghost of Admiral Hosier, who had died of yellow fever during his own attempt to take Porto Bello in 1727.

⁶ ‘Heart of Oak’ celebrates British forces’ victories in Canada, France, and India in the year 1759-60. The lyrics were by the actor David Garrick (1717–1779) to music by English composer, William Boyce (1711–1779). It is the official march of the Royal Navy.

⁷ ‘Rule Britannia’ comes from *Alfred: A Masque* (1740) written by James Thomson (1700–48) and David Mallet (1701/2–1765). Although the distribution of effort across *Alfred* is disputed, it is generally accepted that ‘Rule Britannia’ is Thomson’s work. It is sung to music by Thomas Arne (1710–1778).